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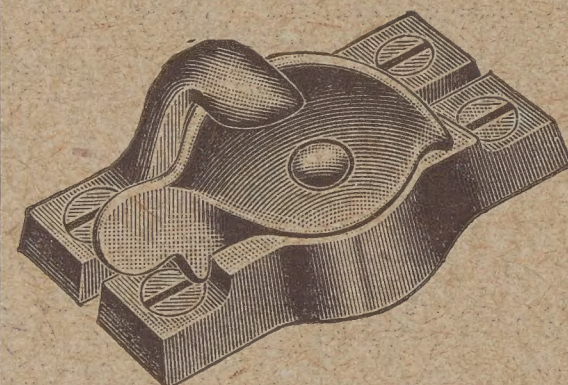
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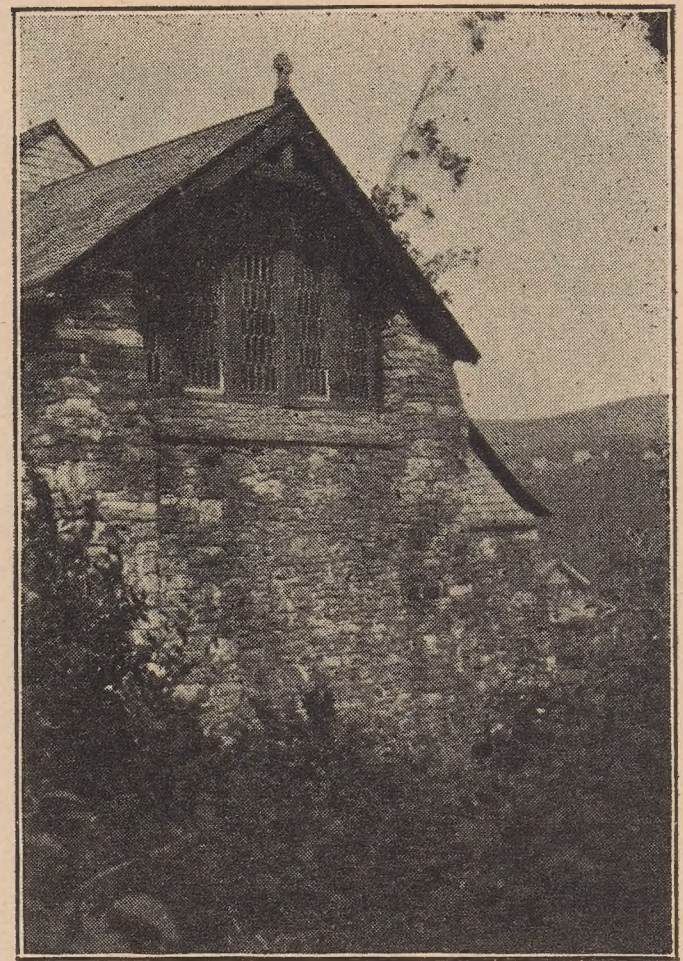
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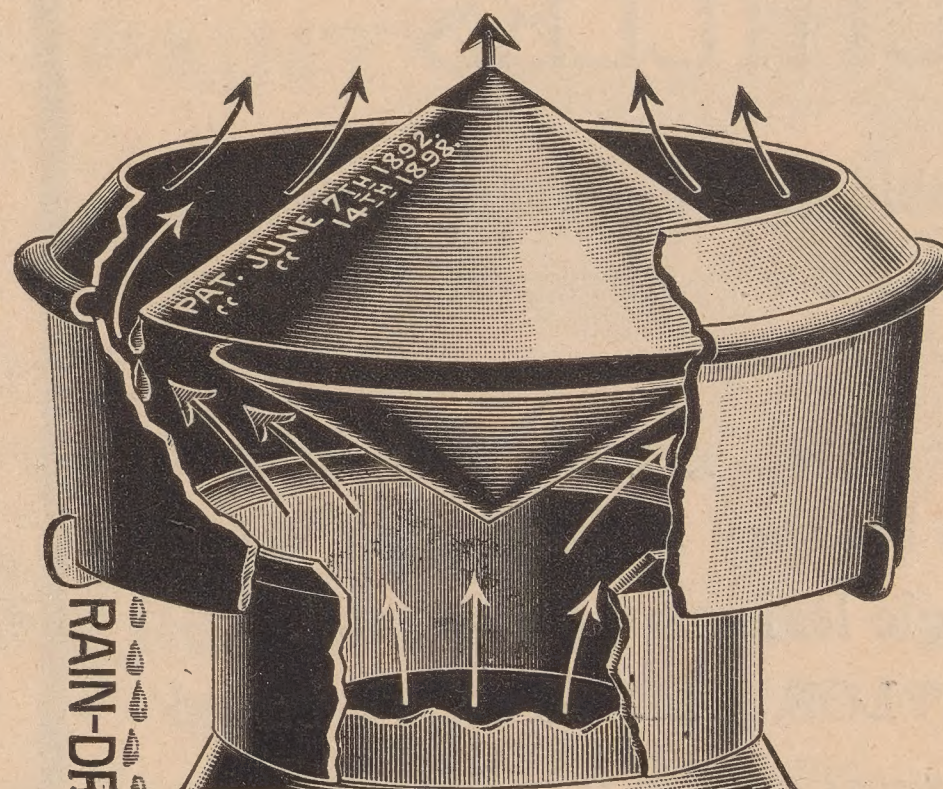
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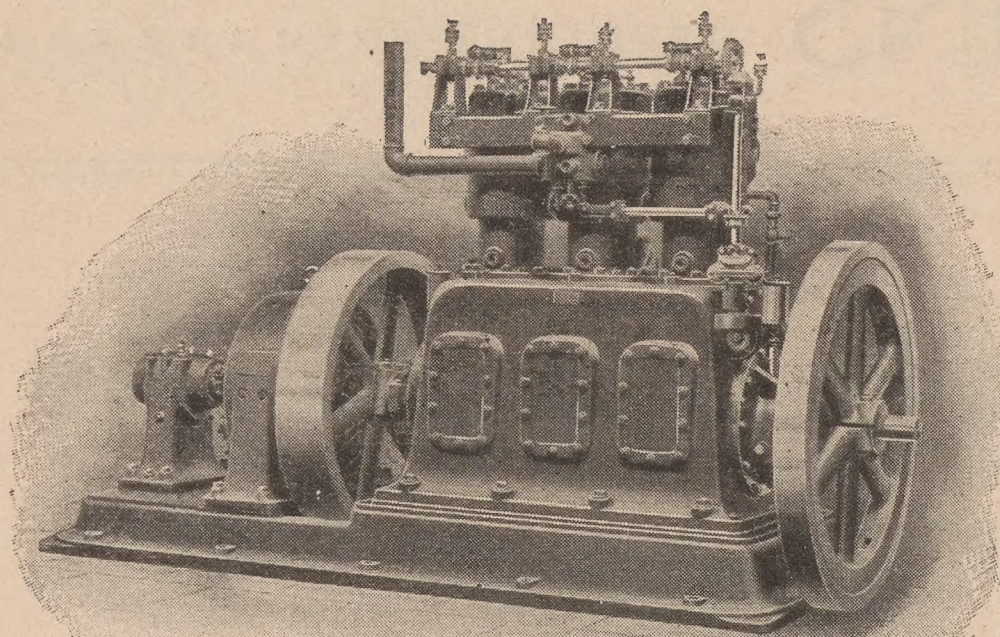
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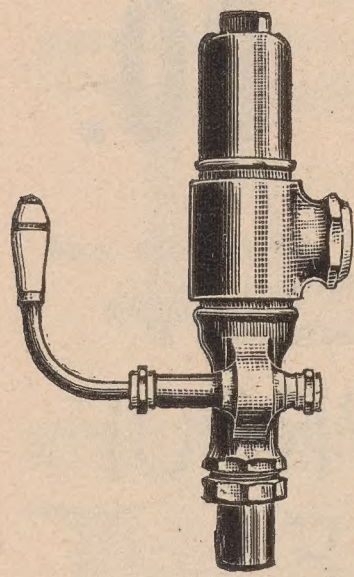
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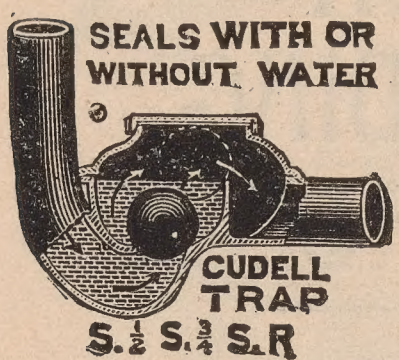


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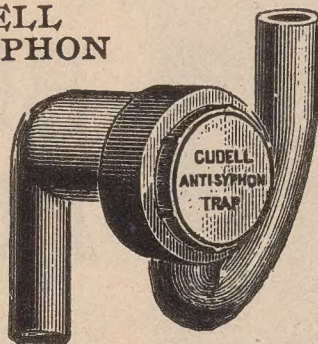
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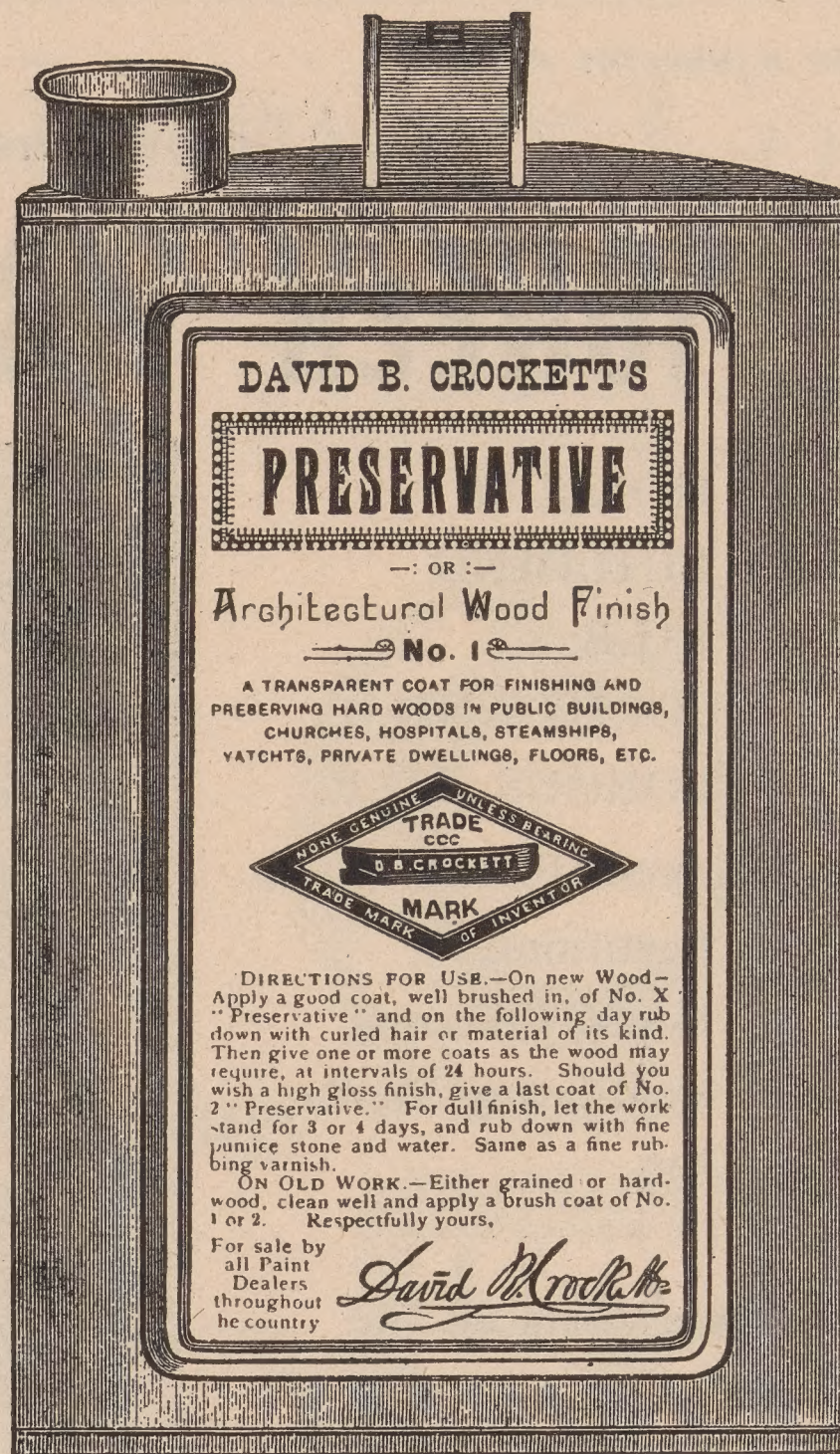
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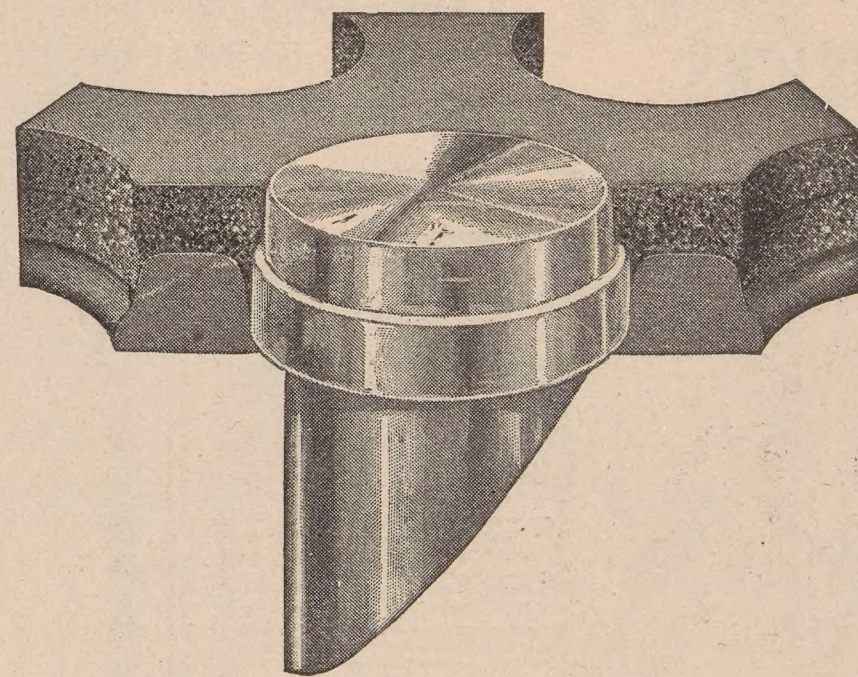
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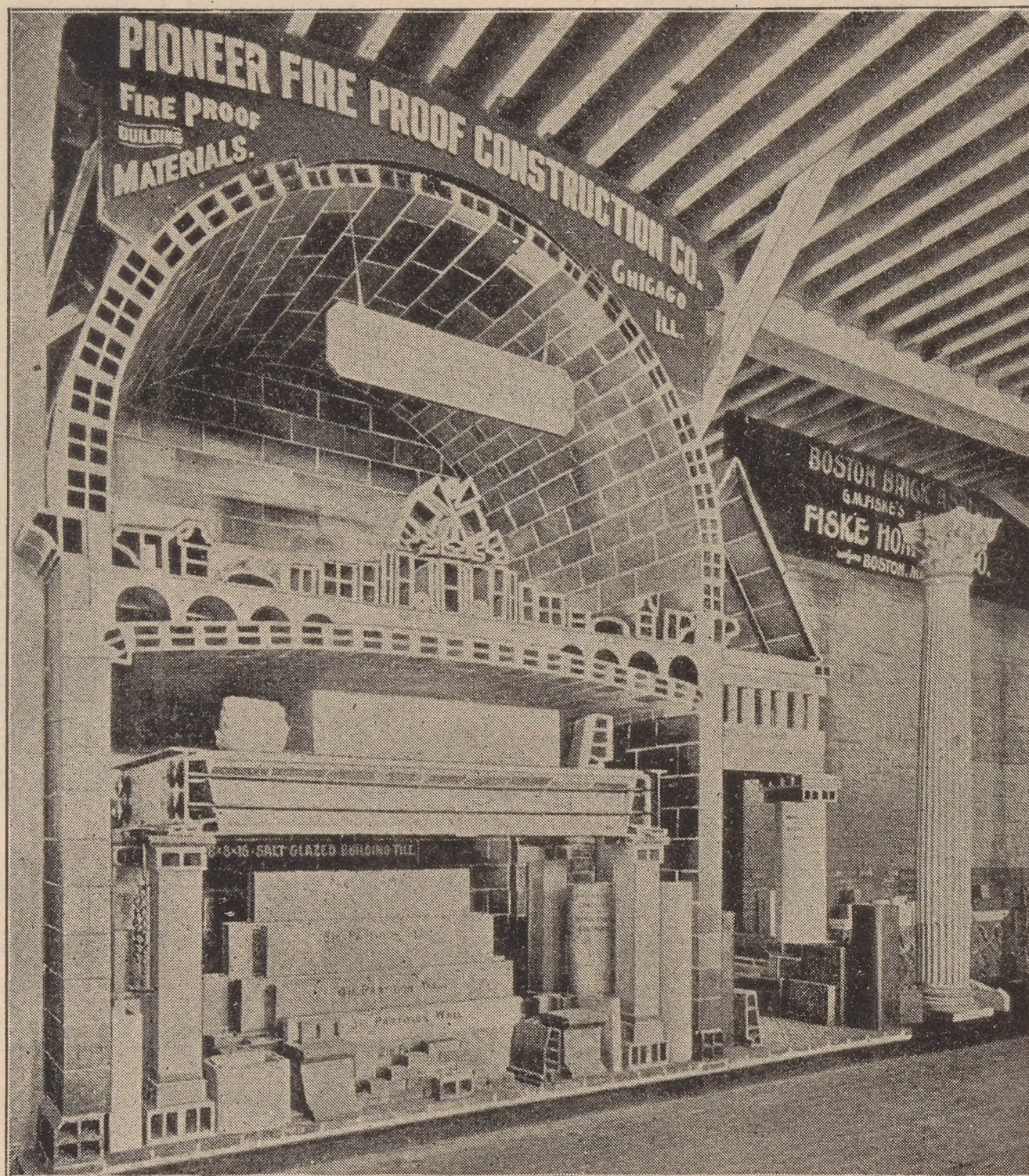
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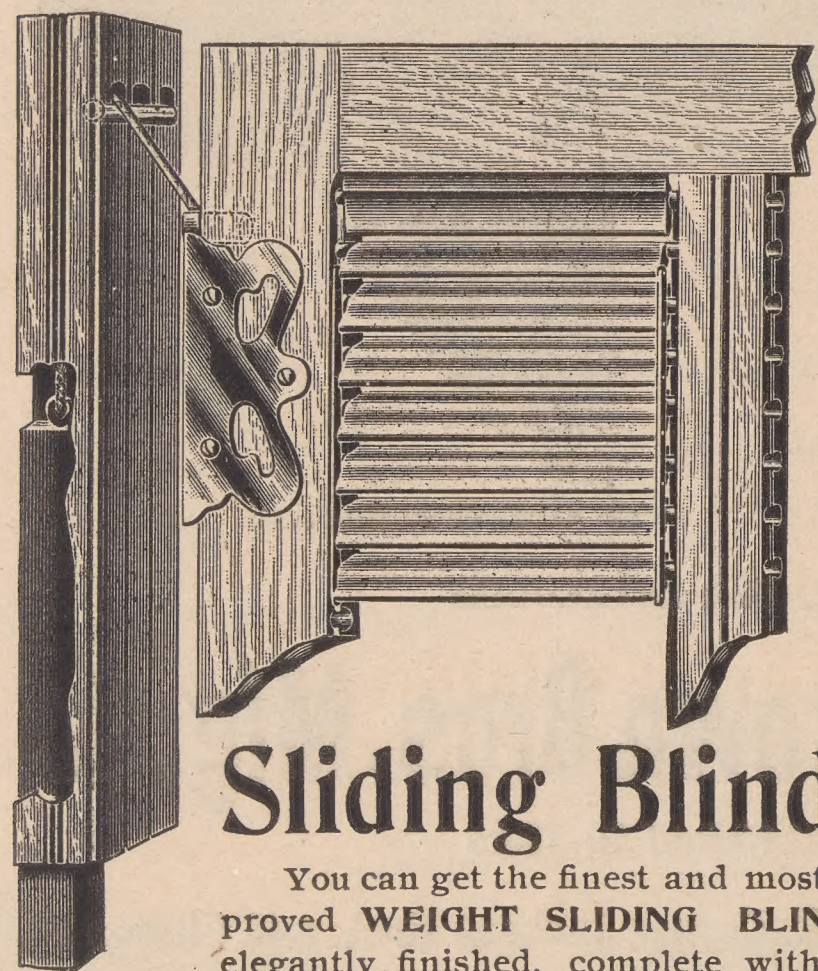
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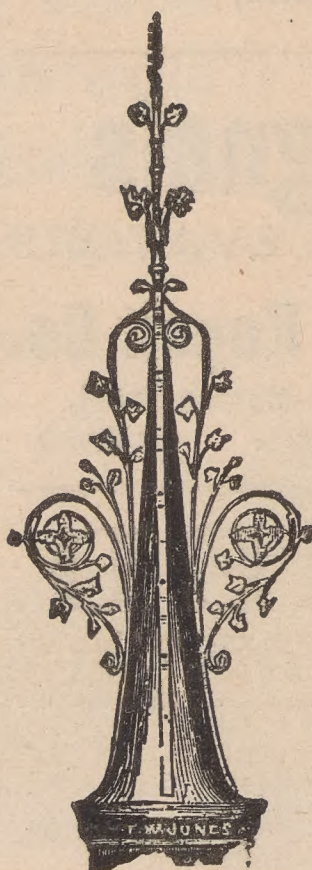
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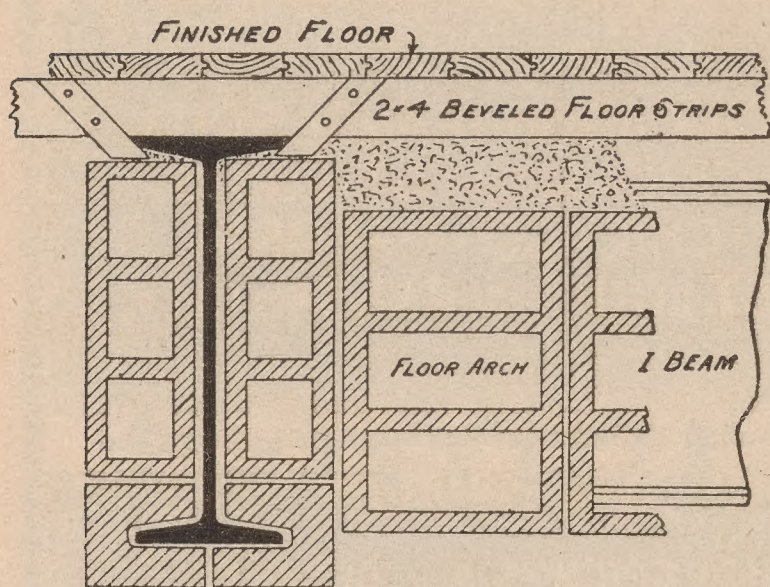
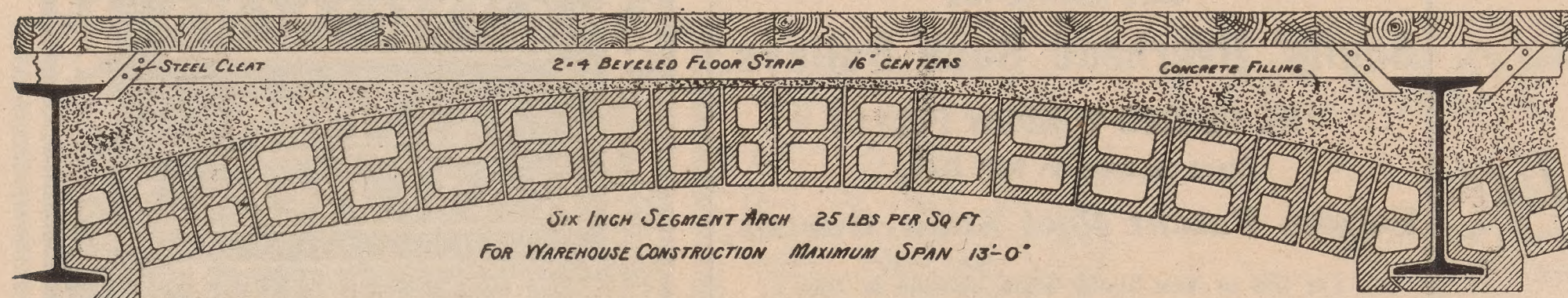
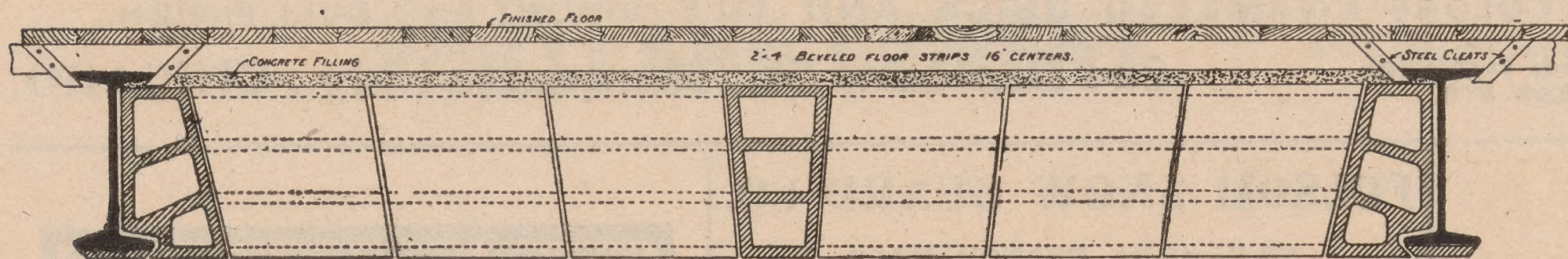
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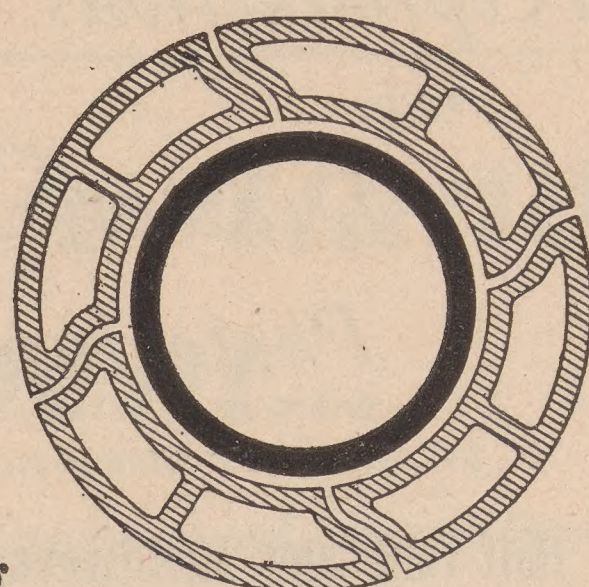
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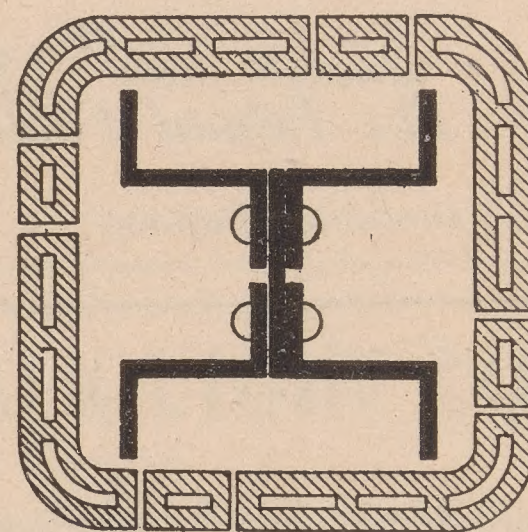
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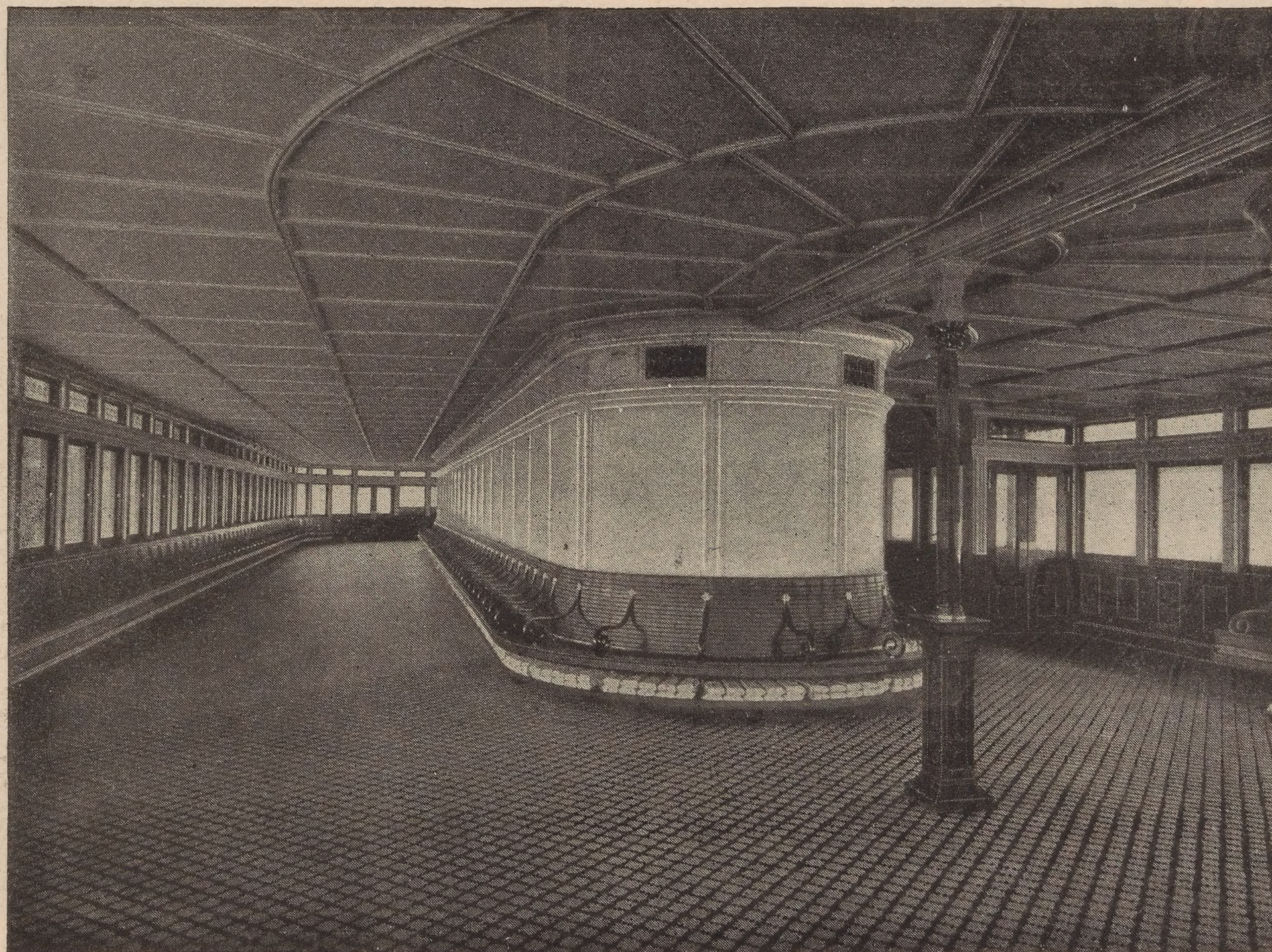
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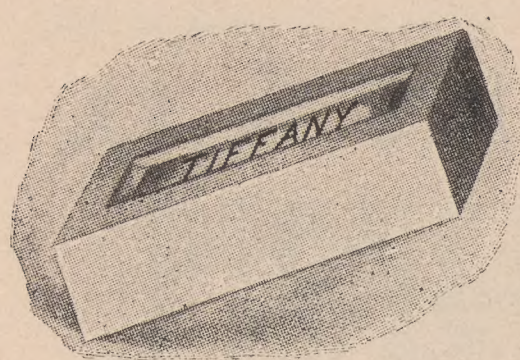


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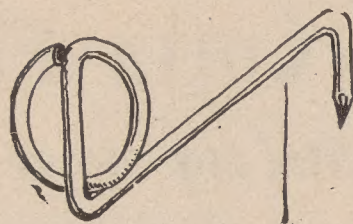
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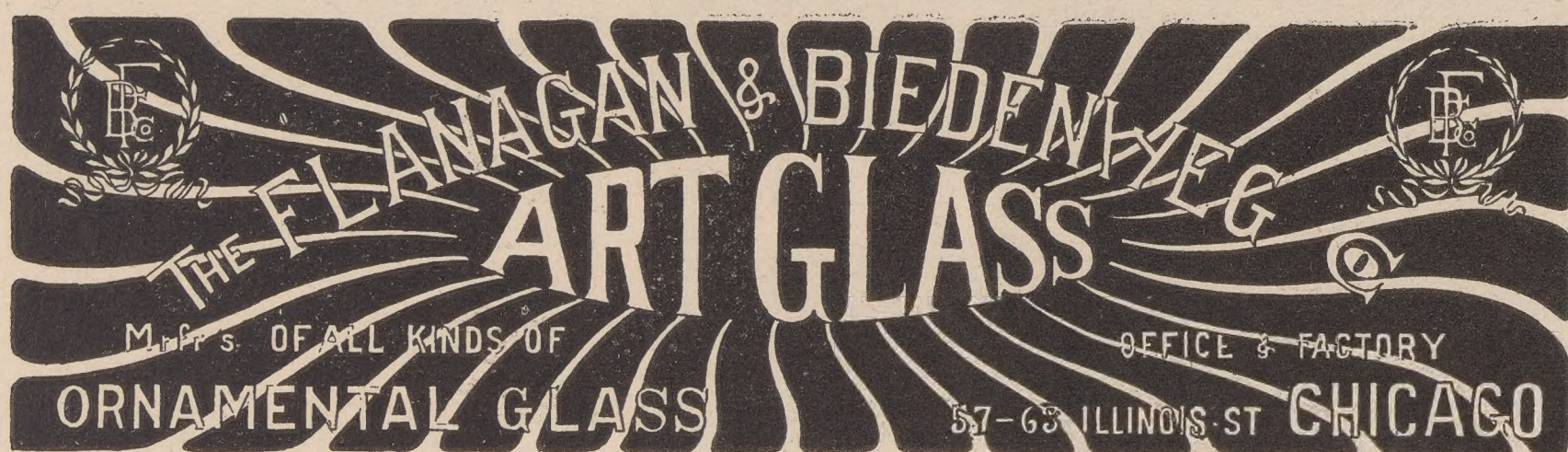
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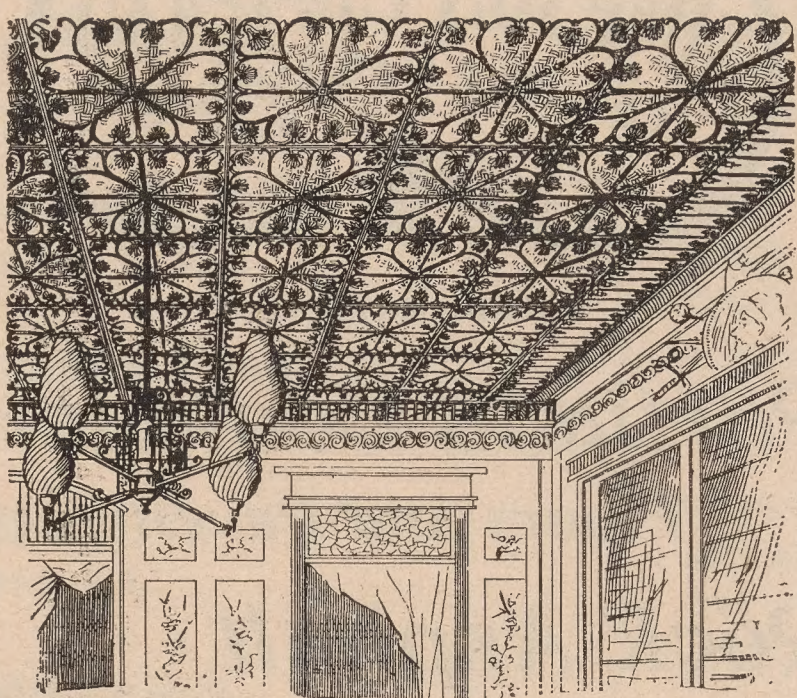
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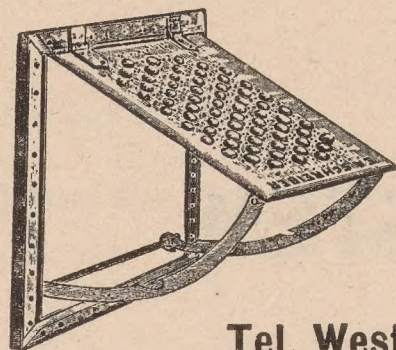


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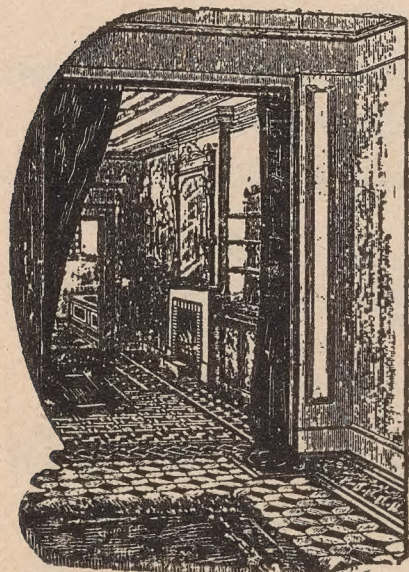
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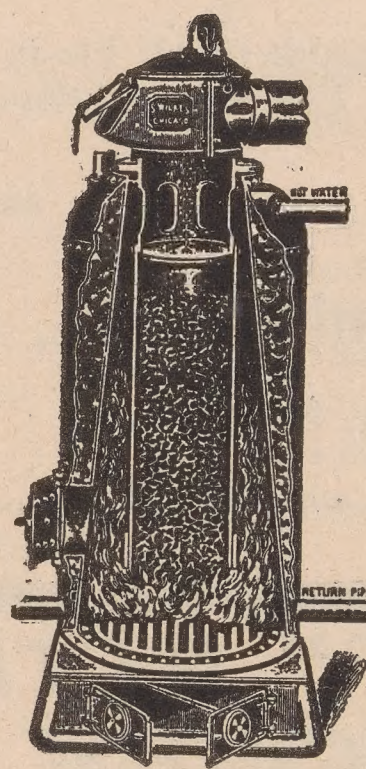


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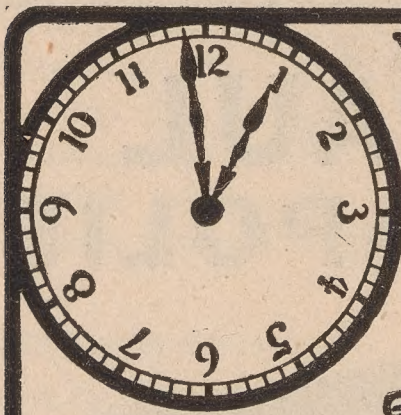
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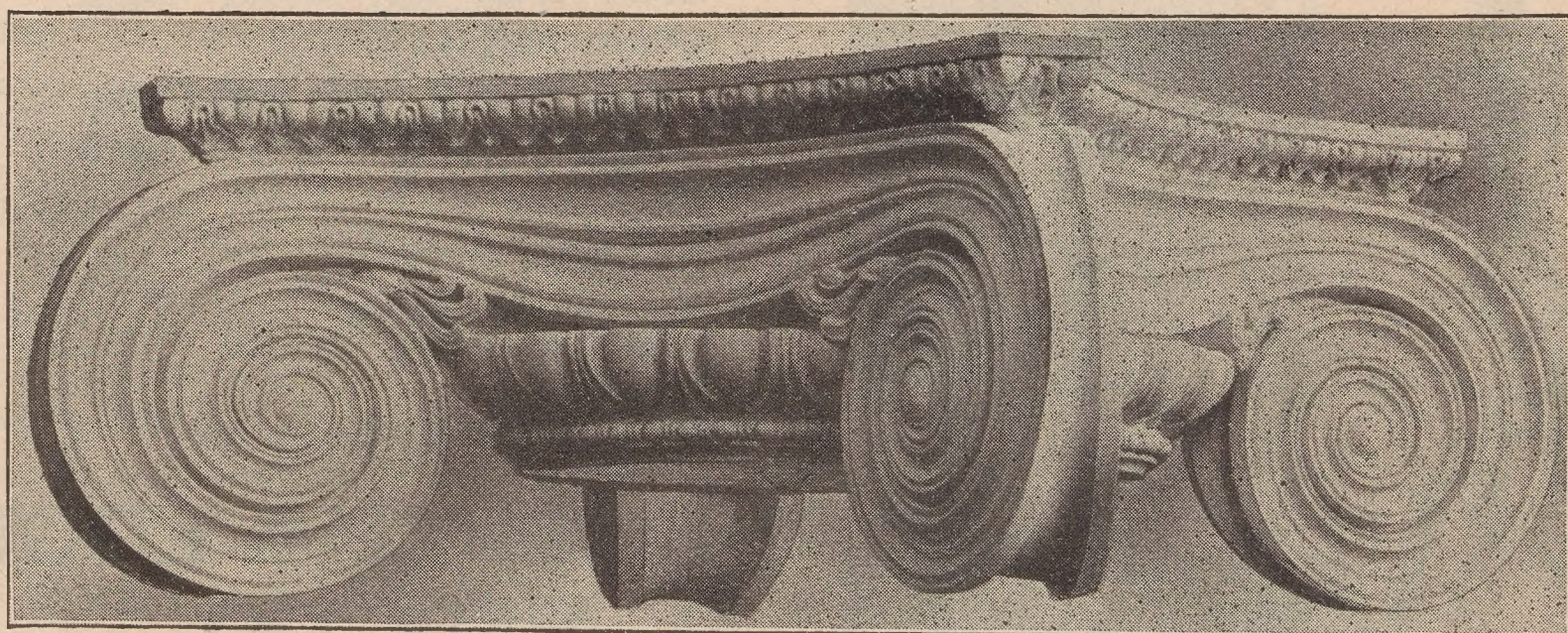
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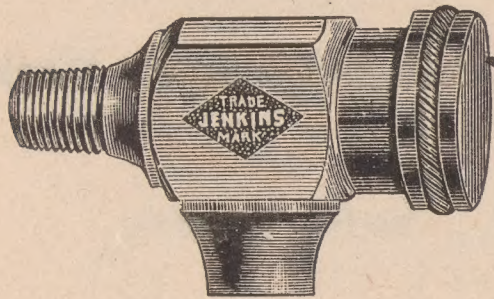
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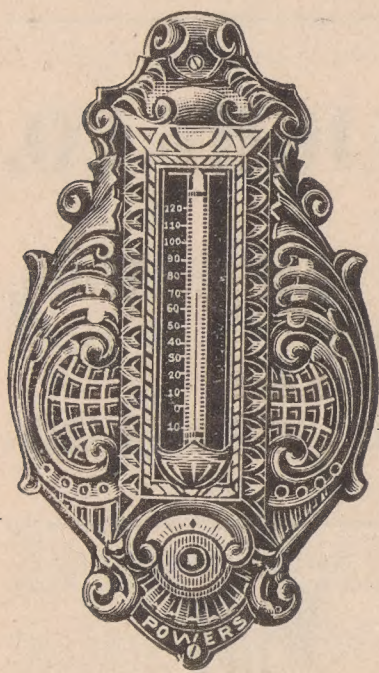
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The Long Building Strike in Chicago.

What is probably the most serious strike ever experienced in the building trades is slowly coming to an end in Chicago, and, it is to be regretted, without establishing much in the way of principle. The causes which inaugurated the strike and have maintained it with a remarkable persistency and sacrifice on both sides for over seven months, are almost wholly misunderstood by the public and not thought of seriously enough by the architect, contractor and others more directly concerned. This seems to lie fundamentally in a system which will never be wholly changed but must be bettered before such interruptions can cease to occur. The greed of the contractor, which burdened the workman with a day's labor not only inadequate to the compensation but to his strength, first raised an opposition to the employer which found strength and victory in combinations of men in the particular trade to which they belonged. Then followed combinations of the employers and retaliation and hostility in the place of pacific content to employ good workmen on one hand and to perform a day's work for a day's wage on the other. But it is not with history that we have to deal, but with a definite condition. The fact is that the unions to a large degree have become governed by those who are selfish and arrogant and have imposed burdens upon their members that would cause revolt were it not that the terror inspired in a hundred ways keeps them loyal. Instead of making the unions an organization for the help and protection of the workingman wherever he may be found, it is controlled by much the same spirit as an encamped army in the enemy's country, where every person not of the army is held to be against it and to have no rights, even to the extent of the right to earn a living. This is the most grave mistake of which the unions are guilty, but not the only one. They steadily refuse to admit that their interests have any joint partnership in the interests of the capital which gives them recompense for their labor. The disposition finally led to a combination of unions working under one head, to which all matters of government outside of purely association rules is referred. The result is that no contractor or body of contractors can make a contract with any union because it is subject to the mandates of the higher body. A stone for a door-sill might be procured in a distant State, but if it was declared by a union to have been cut by a non-union man, or hoisted by a machine run by a non-union engineer, the contractor could be and often has been compelled to reject it or have the entire twenty odd trades engaged upon the building strike and delay the work. It thus became a necessity that the contractors should combine and resist. That this phase of unionism be abolished and that the ordinary rules that govern the general business transactions of the people, the rights of the individual under the Constitution be maintained, the contractors of Chicago have insisted upon, nothing but this, and while they have worked with patience toward the reestablishment of the building interest upon a business and constitutional basis, they have been most persistent in their demand. They have asked nothing but that the inherent right to govern their own business without interference be assured to them, and in this they can make no compromise.

ANNUAL EXHIBITION OF THE PITTSBURG ARCHITECTURAL CLUB.

BY PIERRE A. LIESCH.

THE exhibition, which was held June 10 to July 1, 1900, inclusive, is a circuit exhibition under the instigation of the Architectural League of America, of which Pittsburg is a member. The enormous expense and difficulties thus involved have, by the League's systematic effort, been largely reduced, for which as a club we are thoroughly thankful. The Pittsburg Architectural Club has secretly pledged itself to hold a first-class exhibition every year — if not a circuit, then a local exhibition — with an able and careful jury to hold judgment. The nature of this year's exhibition is a very meritorious one, and all those in any way connected with it have the thanks of the profession as well as an appreciative public for their earnest effort and well-earned success. There are in all 800 drawings on the walls of the main galleries of the Carnegie Art Institute which decorate the hall in a thoroughly festival and artistic character. The drawings come in part from the Old Continent, England and France being the chief exhibitors, but mostly from the four winds of our own land, for the masterly representation of which we are truly thankful. Quite a display originates from Pittsburg, and barring some very mediocre work which slipped in between time and space, the same is a very creditable one. Judging from this year's achievements, I am positive that in a very few years the Pittsburg Architectural Club will be responsible for a heavy advance all along the line of architectural life. The club has been a corpse long enough. Had it not been for the influx of first-class talent to the city of Pittsburg we could not say today we are very much alive and kicking.

Since it is required of me to write only on local work of the exhibition, I leave all outside work, magnificent as much of it is.

There are several big enterprises in the architectural field of Pittsburg that make architects and draughtsmen busy, and furnish good exhibition drawings. The first object that meets the eye and holds one's interest is the completed theme for the extension of the Carnegie Art Institute, by Alden & Harlow, although we are all agreed that the best solution of the problem is not represented by these drawings, but instead to leave the present building as it is, and place a new structure on the other side of Forbes street, where there is an inviting site. To crowd onto the old building and move the façade on Mawhinney abruptly to the sidewalk line of a narrow street, with cheap residences opposite, is an ordinary scheme. The whole site is contracted and unfit for a worthy building.

The drawings for this scheme are on exhibition by themselves and foreshadow an institution of large proportions. The cost of the new institute will run up to \$4,000,000, and with what has already been accomplished places Mr. Andrew Carnegie's gift at nearly \$6,000,000.

Every man, woman and child, every student of the fine arts or otherwise, our profession owe Mr. Andrew Carnegie our deepest thanks for his generosity.

The old building consists of "Music Hall" on Forbes street, with a simple vestibule and stair hall, the foyer being a new feature and appendage to Music Hall. Back of this on a line and the width of Music Hall is the library and natural history museum. Everything else you see on the plan illustrated in our catalogue is new. Starting from Forbes street, which is the main approach, and entering the center entrance we pass the bronze and founder's rooms and land directly in a magnificent and spacious hall for architectural exhibits. Here, and in the two adjoining rooms, the replicas of all the famous marbles and architectural deeds of the past will be placed. Orders of the ancient temples are to project from the above walls, as they once silhouetted against the skies of Athens and Rome. In fact, whatever is greatest in the fine arts will be gathered here for the appreciative and the learned.

The remainder of the building is to be devoted to Natural History, museums of mammals, osteology, paleontology, geology, botany, etc., with a splendid lecture room at the end overlooking the hollow below.

The library of the institute will occupy all of the old building back of Music Hall, with additions to stack rooms. If the foyer is the key to the interior decoration, we may well boast. I sincerely hope that all "marbles" will be marble, and not shrink with shame upon an optimist's inspection. The exterior is refined and beautiful, and again unsteady and longing for a wizard to arrange,

rearrange and still tear the old exterior walls as little as possible. Forbes street is a masterly composition. If the Architectural Hall could be more strongly used to rise and crown the long and dreamy façade, we were to be congratulated. I am not so jubilant about the Library side elevation. I sincerely hope that thunder and lightning will shake the present towers enough in their roots to make them worthless for the future embodiment of that elevation. They are unneeded streaks and badly capped. I am eagerly watching the execution of the work.

Next in importance is the drawing offered the city, suggesting improvements for the present dreary and desolate down-town business district of Pittsburg. The scheme is elaborate, but not beyond the practical question. Other cities have made larger improvements, and we can do it. The scheme is the outcome of a competition which forms this year's work of the Pittsburg Architectural Club. By referring to our catalogue you will find a system of parks starting at the gate of the city (I mean the new Union Station now under construction), which lead directly toward H. H. Richardson's courthouse and jail, our best monument.

Future municipal buildings will naturally be grouped around these parks. Continuing from the courthouse a wide boulevard leads to the Monongahela river, and stops in front of a new Baltimore & Ohio station, surrounded by a park. From here another promenade runs along the river front to the "Point," where for the first time the Monongahela and Allegheny rivers unite, and the Ohio is born to start on a more important mission to the Gulf of Mexico.

This "Point," a very historical and strategical spot, with an old blockhouse of Fort Duquesne, built in 1764, is the subject of another park overlooking a most charming view upon all these waters. The promenade resumes its mission along the Allegheny river back to the city gate, adjusting things along the road.

Already our honorable mayor has graciously asked the club for the presentation of our drawing to the city, to be fitly framed and placed in City Hall, there to be ever present before the eyes of those powers that go to make our "dreams" a delightful reality. The club's next year's work will evolve from this drawing.

Another large institution is the Allegheny Observatory at Riverview Park, Allegheny City, by T. E. Bilquist, architect. A wonderful perspective by D. A. Gregg of a well-designed institution for that purpose, the requirements of which are multitude. Mr. Bilquist shows some very fine residences; one in particular, No. 74, will make a healthy and quaint English country house. Mr. William Ross Proctor, architect, H. L. Wass, associate, shows a splendid gate lodge and well-behaved entrance gates at Sewickley, Pennsylvania, which are surrounded, however, by a meager and thin fence. Also a store building on Penn avenue, Pittsburg, which is altogether admirable.

Messrs. Rutan & Russell exhibit a water-color, by Eldon Deane, of St. Augustine R. C. Church, which is truly an earnest and orderly structure, religious in spirit and a valuable addition to our ecclesiastical architecture. A pen-and-ink drawing of the entrance of this church, rendered by John T. Comes, demonstrates more clearly what I have said. An office building for Pittsburg, of a big scale and a decided Florentine character. The shaft, however, needs pulling. Two stories would suffice. The same firm shows a well for C. E. Speer, Esq., at Friendship Hill, a delightful little well, well rendered by John T. Comes. (How much one is tempted to take a drink while the sun presses and dries to the bone.) Also five drawings of interior finish for dining-room, hall and billiard-room for Wallace H. Rowe, Esq., Pittsburg. These interiors remind us of the old English mansions with their banqueting halls, fat staircases, flaming fireplaces and quaint retreating nooks. Pittsburg knows what to buy with its money.

Mr. Charles T. Ingham contributes three charming sketches of Blockhouse, Bridge of "Sighs" and Courthouse, from the rear, which are interesting and decorative.

Messrs. Alden & Harlow's Institution for the Deaf and Dumb is a well-proportioned building, happily grouped. The main portico columns are stringy, and their heads carry an awful load. The front pavilion center motives, from ground to third floor, have a gluey appearance and need a brick bond.

Mr. Harry Browning Russell exhibits a mantel from Ludlow and a measured drawing of old Stanly Palace, Chester, England, of special merit.

Mr. D. A. Crone shows a beautiful little pastel sketch of Economites' Church, Economy, Pa.

Mr. Edgar W. Jenney's foreign work of stained glass, the Baptistery of San Marco, Venice, and Portal in Gallery of Apollyon, Louvre, Paris, are among the finest work exhibited. Mr. Jenney catches a glimpse of mediæval spirit in all his stained glass. The colors are translucent, and remind me of the colors of the Divine Rainbow in the Nave of Chartres Cathedral.

Mr. John T. Comes renders an admirable Pastor's Residence for "First Brethren Church," by Beezer Brothers, which leans hard to an old church and breaks away from the sidewalk in a most happy manner, winding up the stone stairs to a reserved and "strong door." The drawing itself is a happy one. The pots on the chimney are swelling beyond redemption.

Mr. George W. Burns is represented by the P. & L. E. R. R. terminal depot. It is a pity that the first scheme rendered by Eldon Deane was not carried out instead of the much inferior present one. A little station for Monessen, Pennsylvania, is quite inviting. The Waiting-room and Stair Hall of the first-named building, by Crossman & Sturdy, decorators, of Chicago, are quite elaborate.

St. Paul's Orphan Asylum, Idlewood, Pennsylvania, by Mr. Edward Stotz, is a simple, straightforward structure, honestly handled and well solved. The main entrance is hard pressed by surrounding bays and fenestration.

The Fifth Avenue Mansion for Mr. Carnegie, by Messrs. Babcock & Willard, while interesting to Pittsburghers, is not a local affair, and has been fitly described elsewhere.

St. Marguerite's Memorial Hospital of Pittsburg, by Mr. Ernest Flagg, is a well-organized and sound building with an elegant main entrance and a startling flèche. The round bays on front pavilions were hard to handle, and remind me of very sore thumbs.

The children's playhouse and bowling-alley, by Alden & Harlow, for H. C. Frick, Esq., rendered in masterly color by Hughson Hawley, is a picturesque little building. The junctures of porch and main roofs are decidedly bad, and the weather-stones of chimney are clearly out of scale.

Mr. B. Morgan Nisbet exhibits a school drawing of a robust and extremely beautiful campanile. The Washington County Courthouse, by Mr. F. J. Osterling, is crowded with a lot of features. The four little Belvideres detract from an already small dome.

Entrance to Highland Park is a fair demonstration of what can be done to beautify the entrances to our city. Hand in hand with this entrance go the elaborate drawings prepared by Mr. B. Frosch, landscape architect. I want to encourage him in his good work.

The Poster of the Exhibition, by Mr. Henry M. Kropff, leaves nothing to be desired. The "X" in "Exhibition" looks better reversed.

Before closing I wish to mention the many drawings of merit sent by the University of Pennsylvania (College of Architecture), Philadelphia. Again I am tempted to call attention to the wonderful work of the landscape gardener, Miss Beatrix Jones, for her truly artistic handling of gardens. This is the nature of the Exhibition, and not a word is overdrawn.

THE THIRD EXHIBITION OF THE CLEVELAND ARCHITECTURAL CLUB.

BY HERBERT B. BRIGGS.

THE third exhibition of the Cleveland Architectural Club was held on the thirteenth floor of the new Williams building, at the corner of the Public Square and Euclid avenue, May 21 to 26, 1900, inclusive. Ten large office rooms and parts of the corridors were occupied by the Architectural League of America circuit drawings, augmented by a large number of drawings of the local club members and the exhibits of the catalogue advertisers. The exhibition was open from 10 A.M. to 10 P.M. each day. Every evening an orchestra was in attendance, adding an attractive and harmonious feature, which was most thoroughly enjoyed and appreciated by the patrons of the exhibition.

The first evening was made a reception night to the members of the Associated Technical Clubs, and later in the week special nights were arranged for the Cleveland Builders' Exchange and other kindred organizations. The attendance during the entire

week was far from satisfactory. For this there are many causes, but the primary one can be attributed to the fact that the Cleveland public is not accustomed to attending art exhibitions of any character. Cleveland has no public art gallery or museum, no place where people may go to see art in any of its forms; in consequence, no one has acquired the habit of going, the people are not educated in an art direction. Cleveland's crying need is a public art gallery. In this the city is far behind the times. Philadelphia, New York, Chicago, St. Louis, Detroit and Pittsburg have galleries to which the people are accustomed to go, and in these cities the architectural exhibitions are doing their part toward a broader art education. The Cleveland Club has been obliged to hold its three exhibitions in office buildings, thereby incurring much labor, expense and inconvenience to convert office rooms into an art gallery. Much advertising has been necessary to attract the people to these improvised galleries.

This year's exhibition was arranged, to an extent, in classified order. Public buildings, water-colors, residences, etc., were grouped together, while the local Cleveland work was hung in a room by itself. Three rooms were filled with the exhibits of catalogue advertisers, each advertiser being allotted exhibit space proportionate to the size of his advertisement in the catalogue.

Opinions vary as to the merits of this exhibition compared with those that have gone before, one being that, while fewer individual drawings were shown, the exhibition was more representative; another that as so few of the larger firms were represented, the high character of previous exhibitions was not maintained.

The work of Grosvenor Atterbury, of New York, as shown in his sketches of houses for H. O. Havemeyer, at Islip, Long Island, attracted much attention for its peculiar and distinctive design and manner of rendering.

F. S. Barnum & Co., Cleveland, exhibited a large variety of work covering nearly every line of building. Their Caxton Building Entrance and a Study for a Brick and Timber Church received much favorable comment.

The school work exhibited by Frank Seymour Barnum, architect to the Cleveland Board of Education, shows that a decided advance has been made in Cleveland's school buildings since he assumed the office.

"A Composition," by David Knickerbacker Boyd, of Philadelphia, the one used as a frontispiece in this year's T-Square Catalogue, was much admired.

The Rotch Traveling Scholarship sketches of John Watrous Case, of Detroit, are exquisite, showing delicacy, refinement and painstaking care in their selection and development.

The sketches of furniture and interior decorations of Ihna T. Frary, of Cleveland, show decided improvement over those shown by him at the last exhibition. Mr. Frary is a hard-working, conscientious student.

The work shown by Frost & Granger, of Chicago, presented much versatility in design and a large range in point of kind of buildings executed.

The drawings exhibited by Morris M. Gleichman, of Cleveland, lacked careful study and scholarly treatment in both design and rendering.

As a natural consequence, the drawings of Elmer Grey, of Milwaukee, were very much admired by not only the profession, but by the non-professional. The work of Mr. Grey shows an artistic and practical solution of the many times vexatious house planning and designing problem.

The drawings by Green & Wicks, Buffalo, were their first work exhibited in Cleveland, and fully upheld the good reputation of that firm.

The enlarged photographs of a double residence, by Perley H. Griffin, of Cleveland, showed many good qualities.

One of the features of the exhibition in which the principal interest of the general public centered was the set of the eleven first mentioned designs for the Phoebe Hearst Architectural Competition for the University of California. The popular press has so thoroughly described this noted competition that many visited the exhibition to make a study of the photographic enlargements of the original drawings. Many questions were asked, many comments made and many a layman went away knowing more of the true spirit of the architectural profession and of the principles involved in a well-conducted competition.

Charles W. Hopkinson, Cleveland, confined his exhibits this year to enlarged photographs of executed work, showing the N. O. Stone residence, the Colonial Club and the DeKlyn Flats.

The drawings, casts, etc., of the Wade Memorial, by Hubbell & Benes, Cleveland, attracted much attention. Their pencil sketch of an alternative sketch for the Alumni Hall at Cornell is a well-designed building, rendered in a crisp and neat manner.

The competitive designs for the New York Customhouse, by Israels & Harder, of New York, were carefully studied by the professional attendants at the exhibition.

Lehman & Schmitt, Cleveland, exhibited a large variety of residence and public work.

The work of Meade & Garfield, Cleveland, was confined almost exclusively to residences, and presented, especially in the rendering, much careful study in composition and design.

There is a directness and careful simplicity shown in the work exhibited by Dwight Heald Perkins, of Chicago, that shows a painstaking solution of the various problems presented.

Louis Rohrheimer, Cleveland, failed to exhibit his usual amount of work this year, much to the loss of the exhibition.

Among the drawings exhibited by William Warren Sabin, of Cleveland, the Taylor Inn, at Lodi, Ohio, presented one of the most unique problems that could fall to the lot of an architect to solve—a hotel for a small country town, the building to contain a bank and a drug store in addition to the hotel proper. Mr. Sabin has solved the problem in a direct and artistic manner.

The sketches, water-colors, etc., of Charles Sumner Schneider, of Cleveland, stamp him as one of the most promising among the young men of Cleveland. His catalogue cover-design has received most favorable comment.

Frederic William Streibinger, Cleveland, exhibited a large variety of cleverly rendered drawings.

William R. Watterson, of Cleveland, showed but little work this year. A well-handled pencil sketch of a business building to be used as a retail and wholesale coal office and stores was the best thing in his exhibit.

The Catalogue of the Exhibition is an unpretentious pamphlet of 128 pages, containing an editorial department, the usual lists of officers, committees and members, about seventy-five illustrations, the advertisements and the exhibition index. Editorially, Cleveland's architectural history is briefly covered, the city's park system is described and illustrated, the grouping plan for public buildings, as described in the August, 1899, number of THE INLAND ARCHITECT is carefully covered, the organization and management of the Associated Technical Clubs of Cleveland is given, with illustrations of the clubrooms; the Architectural League of America receives a general mention, and the subject of competitions is given a prominent position.

The management of the exhibition found it necessary to exercise the utmost care and economy in all expenditures to make a financial success, which it has proven to be, although a small one.

In many ways the exhibition was a discouraging one; the hard work of arrangements, hanging, etc., fell upon a few, as is too often the case, and the small attendance seemed in very poor proportion to the hard work and energy expended; but it is only by the continuance of any good and necessary work that success comes, and the Cleveland Club will again take up the work with vim and vigor when the time for the next exhibition draws near.

ARCHITECTURAL EDUCATION.*

BY PROF. ALEXANDER BUEL TROWBRIDGE, OF CORNELL UNIVERSITY.

THE very recent agitation affecting the motto "Progress Before Precedent"—has attracted the attention of the professors of architecture, who have noted with regret that some of these architectural walking delegates have assumed unfriendly, even hostile, attitudes toward the schools. It is safe to assume that men differ in a great variety of ways in their interpretation of this motto and that probably very few of the "young men of the Middle West" really hope, down in their hearts, that the schools will drop precedent and reorganize on a nature-study basis. Possibly it is overstating it to assume that this is the wish of Mr. Dean and his friends, yet that is what one may very easily gather from Mr. Dean's several articles which have appeared within the past year in the architectural magazines. An accepted definition of an anarchist is "one who believes the world so good as to need no laws." While such a state of affairs is devoutly to be wished, no one in this assemblage believes for a moment that it would be safe or even reasonable for us, as a nation, for instance, to suddenly drop our system of laws and enforcement of laws. In the same way, we may accept in perfect faith all that Mr. Dean advocates as something very desirable, but we can not for a moment dream of flying from the traditions, the laws, the precedent that have been willed to us by our professional forefathers.

*Paper read at the Convention of the Architectural League of America, held in Chicago, June 7, 8 and 9, 1900.

We are inclined to the opinion that the "young men of the Middle West" are taking themselves too seriously. At present we agree with Messrs. Wyatt and Nolting, of Baltimore, who very aptly state: "We suggest that before writing and theorizing more on the subject, he would produce actual work by his proposed methods which will be accepted by the art world as superior to that produced by the training of either the European or American schools." The professors of architecture will give an enthusiastic reception to any new piece of work which shows truth, logic and fitness. It must not be forgotten, however, that no matter how excellent some of this inventive work is to be, it can not reduce the intrinsic merit of some of the modern buildings which we have all enjoyed together, and which everywhere show the influence of precedent.

We recall a sentence from something that was said, if we remember rightly, by Mr. Sullivan, to whom many turn in their search after originality. If the quotation is not exact, at least the meaning is the same. "Learn what is in the books and then throw the books away." There is a good deal of sound wisdom in that advice for men of Mr. Sullivan's strength, but how many consider themselves in his class? Suppose, for example, we should accept this advice and apply it to the students in our schools. How long would it take the average student to learn what is in the books? We think a lucky man would perhaps feel that he had a good grasp of what the books contain after he had practiced architecture twenty-five or thirty years. We know some humble-minded professors of architecture who feel that three score years and ten are not enough time for the proper study of architecture. Suppose, now, we adopt the modest plan of flying from precedent, depending upon the natural talent and inventive genius of our students for our academic results. We turn a class of beginners loose in a drafting-room, lock the library doors, issue a program which calls for some architectural character, and then wait for the sparks of genius to illuminate the blank sheets of Whatman. We might extend the experiment so that it would be fully tried upon one class of students during its entire four years of stay with us. What would be the result? Our students would either emigrate to the "Middle West" and become great architects, or they would hurl maledictions at us for the rest of their lives. The latter result is the more probable.

It may be that we have been extreme in our assumption that Mr. Dean and his coworkers desire so great a departure from precedent. If, however, one bit of historic detail is inappropriate to our age, why are not all bits of historic detail? If it is wrong to use a Greek triglyph or a Greek column today because they belonged to a past civilization, then no classic moldings are allowable, and even the carpenters, in their ignorant use of the classic *cyma-reversa* will have to devise something to take the place of the innocent ogee molding in order to be consistent.

The profession of architecture, as well as the vast thinking public, have cause to be thankful that the schools of architecture are taking a stand for conservatism in teaching. If we were to allow ourselves to be carried away by the delusion that we might achieve fame by experimenting upon our students in the search for an original style of architecture, we would be infamous. We would be betraying a trust more sacred than any trust that is encountered in the practice of architecture. In practice an architect has the responsibility of disposing of his client's money and of so using it that the community concerned will be enlightened and educated. His is a trust which should not be broken through this egotistical belief in one's power to revolutionize architecture. How much greater is the responsibility of the professors of architecture who have in their hands the futures of a group of young people!

Our duty toward our students is, first, to teach them to construct according to modern practices; second, to express themselves in black and white, in color and in plastic materials; third, to habituate them to good methods of study in the art of designing. Add to this the various courses in history of architecture, history of art, etc., and we have in a nutshell an outline of a course which is conservative and yet capable of the development of a perfectly safe amount of originality. It is not necessary to go into the details of the many courses which are required of students in developing them in the three directions stated. It is sufficient to remark in passing that the essential policy for success in the development of a school is insistence upon a stiff entrance requirement and alertness in keeping to the standard set by the best architectural students in the world—the French. Mr. Dean is mistaken in holding that, because some of the recently returned students of the Paris school have the bad taste to erect French buildings in our cities, that therefore both European and American schools are at fault. Because one dog goes mad it does not follow that all dogs should be muzzled and their mothers shot.

The ideal education of an architect is for him to first take an A. B. degree in some college or university where contact with professors and fellow-students in the so-called liberal studies will broaden his attitude toward the world. Then let him take his professional course of four or five years in a conservative school, where good principles, not original theories, are taught. If he be a genius, his four years in a professional school can not possibly repress him. His individuality will show through all the conservatism of his teaching. If he have not great talent, as is the case with many students of architecture, his conservative teaching will have been his professional life preserver. Not only he, but the community with which he is connected, will fervently thank the men who, believing in and loving originality and invention, still had the courage and common sense to teach traditions.

MUNICIPAL IMPROVEMENT.*

BY LUCIA AMES MEAD, BOSTON, MASSACHUSETTS.

THE three prerequisites to health, civic beauty and normal civic life are space, pure air and sunlight. With these insured, architectural beauty, street adornments of fountains, statues, trees and flowers may easily follow. Without these prerequisites, provided by wise legislation and maintained by constant vigilance, all minor beauties of decoration are overshadowed or imperiled or destroyed. The four worst causes of modern city disfigurement are slum areas, crowded suburbs of cheap, wooden construction, abnormally high buildings and discordant settings for buildings, fountains and statues.

The most congested tenement districts in the world are in New York city. Jacob Riis, an expert, declares, however, that the wooden rookeries of Chicago are worse than the tenements of New York, though population be less congested. Boston, San Francisco and every large city in the country, however new, show a disgraceful section which should never be tolerated. The excessively high rents received for unhealthy tenement-house property make them tolerated where money, rather than men's lives, is the chief interest of the community. The examples of an aroused public sentiment in Glasgow, Birmingham, London and in continental cities, which is beginning to wipe out foul areas and build model houses, needs speedy imitation in American cities. This subject deserves a lecture by itself and I shall not enter upon it. But the abnormally high buildings of steel construction, costing from one to three or four millions of dollars, is the greatest material obstacle to modern civic progress. It can not be wiped out like the rotten tenement block. It has come to cast its blighting shadow for a century upon its neighbors. So long as it stands alone, the dwellers in its upper stories have immense advantages of light and view, but as soon as every neighbor who is overshadowed builds to equal height, the street becomes a noisy cañon, the lower stories become cellars, the sidewalks are congested with jostling crowds and all business life becomes destructive of eyesight and nerves. Intercourse with one's fellows becomes a frantic scramble and game of push and grab.

The picture on the screen represents a view in Chicago taken from the Auditorium. To the average business man it perhaps seems a monument of enterprise and business success. To the man who cares for length of days more than for dividends, who values health and beauty and leisure for rational enjoyment, who remembers that he has only one life to live on this planet and can not afford to spend it all in merely getting ready to live here, such a spectacle seems a hideous commentary on the ideals of modern life. A friend once remonstrated with me on my protests against Chicago's high buildings. "If the people in Chicago want them," she said, "why should you trouble yourself?"

But the people in Chicago have never been asked whether they want them or not, any more than the people in Boston have been asked whether they wanted this monstrous mass of masonry to tower above their narrow streets, or these other buildings which of course are forerunners of future buildings which will darken them. These buildings were put up by the few by taking advantage of lax building laws, in utter disregard of the needs of the many, and so far as real estate values are concerned, by the vertical instead of the lateral development of the city they have simply robbed Peter to pay Paul, the suburban real estate man losing in proportion as those in the congested districts gain.

The high building *per se* is not an evil when it is well treated on all four sides and shaped like a tower, and when it is surrounded on all sides by ample space; however, such a building, so far as I know, does not exist in the world, and need not be discussed. The high building, as it exists, is an unmitigated evil to the many, while it is a convenience to the few, and to those few only so long as they can prevent their neighbors from taking advantage of the laxity of the law and following their example.

This view of the noblest specimen of Richardson's architecture in America was recently threatened by the erection of the building on the right to the height of the base of the tiling on the tower. By the strenuous efforts of public-spirited citizens with the Legislature, the building was prevented from exceeding its present height.

Boston now limits its buildings to a height of 125 feet, or to two-and-a-half times the width of the street; this is much less than the limit in Chicago and New York, and yet is far higher than is permitted in any city of Europe. In Paris, and in general through Germany, Italy and Sweden, buildings are limited in height to the width of the street. In Berlin and Vienna houses must not have more than five habitable stories; Brussels they must not exceed sixty-nine feet in height, and in London, the limit, with perhaps some exceptions on large open spaces, is eighty feet.

No country in the world is so reckless in its building laws as America. No country permits the idiosyncrasy or greed of the individual or corporation so to infringe upon the rights of the people and sane conditions of life.

It is claimed that modern business conditions demand the high office building, even if such a disfiguring apartment building as you see on this Boston street be unpardonable. Concentration and speed are certainly desirable, but pneumatic tubes, telephones, subways and elevators in six-story buildings, together with a concentration of certain professions or businesses in different blocks

or wards is the only concentration needed where life is rational and well adjusted. Berlin and Paris do large business without sky-scrapers. As compared with us, their business men make less money, but more of them get more out of life, and their wealth is not counterbalanced by the fearful squalor in certain sections which disgraces the rich young cities of our prosperous land. The modern office building is an example of uneconomic concentration. A hundred different businesses, manicuring, insurance, law, landscape gardening, editing, engineering and what not are massed together. Why should not lawyers have an office block of moderate height to themselves, and insurance men, and real estate men, and hide and leather men, each their own quarters? Would not business be equally well expedited and our cities freed from this pestilence which threatens at any moment to cut off the earnings of years from honest, helpless citizens? A hundred-foot building in Boston ruined a certain school by casting it in dense shadow. Another property belonging to a widow lost \$1,000 rental by the perpetual twilight which its high neighbor threw over it. These are but two instances among thousands. Not until the common people are aroused to defend their vested interests at the polls and elect men who shall protect their rights by proper legislation can our cities hope to supply decent conditions, to say nothing of beauty, to modern life.

Delay is fatal. Every building compels others to be built in self-defense and makes future reform intolerably expensive.

The preservation and improvement of natural beauties, as at Morningside and Central Park, New York, and especially the utilization of waterways, is a matter of prime importance. In Europe, waterways are almost always made accessible to the people and form a chief feature in the beautification of the city. With us, the river banks have usually been given over to purely commercial interests and are covered with dirty mills and warehouses and not shaded with trees like this view of the Seine or like the Thames embankment.

Contrast the Merrimac at Haverhill with the Rhine at Mayence or Cologne, or with this view in the business center of old Nuremburg. Or contrast the Alster basin at Hamburg with the present surroundings of the Charles river basin in Boston, or the borders of the little river that flows through Berlin with the borders of any river that flows through any important city in our country, and our failure to utilize great, natural opportunities is apparent.

The question of environment, of a suitable setting to whatever has a monumental character, is the next most vital question. In spite of the fact that in many fields we are now producing much better architecture than is the continent of Europe today, our people and our city fathers are singularly deficient in demanding that it shall have a proper setting. Admirable buildings are placed in narrow streets or are sandwiched in between others of discordant form and color.

The accompanying view of Paris illustrates the monumental treatment of the Madeline, which is balanced on the opposite side of the bridge by the Chamber of Deputies of similar architecture. Ample space and symmetrical arrangement prodigiously enhance the effect of every building. In the dressing of shop windows, in the arrangement of flowers and in many minor matters we have learned to avoid the hodge-podge and heterogeneous and to strive for unity and harmony. That we have not done this in our street architecture and in the setting of public buildings is due not so much to our bad taste as to our bad politics and our inveterate prejudice in favor of unregulated individual taste. This individualism permits, as regards private buildings, any dozen men who happen to own each a twenty-five-foot front lot in a given block to mass together a dozen buildings each of different style and color and height and of different materials. The Paris law which requires a certain uniformity of sky line, cornice and balconies and harmony of color in any given block would be a boon to every American city. With reasonable laws, our finer building materials, more brilliant colors and greater beauty in city domestic architecture would make our cities far excel in beauty any in the old world. No freak or monstrosity would be permitted, and the subordination of each unit to the whole would increase rather than diminish the beauty of each, as was evident at the World's Fair. We should simply exchange unbridled license for true freedom and have ample scope for any genuine individuality that was worth while.

The setting of all works of art is of about equal importance to the merit of the work of art itself. Of what value to Boston is this statue of Samuel Adams with its present background?

Contrast it with this statue and its leafy background in the Thiergarten at Berlin.

Who cares for this statue of Lincoln freeing the slave amid such sordid surroundings? Would not even St. Gaudens' noble statue in Lincoln Park lose half its value were it transferred from its perfect environment and placed here?

Would this Gothic fountain in Nuremburg have its full charm were it not for the ample space about it and the Gothic features of its background which accentuate its own loveliness?

In the detached suburban house of flimsy wood exists one of the greatest obstacles to beautiful city life. Here, jig-saw trimming, grotesque gables and excrescences and patches and stripes of various colors often make as unpleasant a conglomeration of lines and proportions as the world can show. The dangerous crowding of such buildings as the city extends its limits makes the detached house (only three or four feet from its neighbors) worse than a brick block in respect to danger from fire.

*Paper read before the Second Convention of the Architectural League of America, Chicago, June 8, 1900.

The law should prohibit any wooden building being erected within fifty feet of another building of wood. Continuous blocks of broad, shallow brick houses built around large, open squares give all the advantages of air and light and more privacy than the wooden house squeezed in between others. It can be made architecturally beautiful and harmonious, and, as is shown by many delightful modern English residences of brick for persons of moderate means, is far better than the fantastic possibilities of the average American wooden suburb. This important matter also deserves a separate lecture.

Among less important matters for consideration, the growing nuisance of the huge advertising bill-board deserves attention. Were it not so temporary in character and so certain to be abolished as soon as an aroused public shall demand it, it might be considered a matter of great moment, as indeed it is for the time being. The desecration of rock and cliff and forest by the advertising fiend would seem to have reached almost the limit of endurance, were it not that those who suffer consider themselves so helpless in the matter. In Massachusetts a law has been passed whose enforcement will materially modify the disfigurement of roads. It should be the duty of all citizens to make inquiry of town authorities whether permission has been given when any advertisement appears upon highways and town property. In nine cases out of ten in Massachusetts no such authority is given, and the good citizen is in duty bound to see that the offender removes the offense or is prosecuted.

It is an American vice to condone lawlessness. Under the plea that one does not want to preach and meddle and find fault, the community suffers from the individual's unwillingness to take a little trouble. The good citizen will not be pugnacious, but on the other hand neither will he be pusillanimous.

Though the law protects the rights of the ear and nose, and whistles, bells and odors are more or less under control, the rights of the eye have received scant justice. All the finer feelings may be outraged and one's property be diminished in value by such a blot on nature as the one before you on the screen, but up to date the law in Massachusetts, and probably in other States, gives no redress.

This bill-board cuts off a pretty view, which view was the inducement to one of the residents behind it to purchase his home and spend money in repairs. He would not have done it had he foreseen this daily torment to his eyes. The amounts paid for disfiguring a whole landscape are ridiculously small. The chief advertising agent in Boston pays only \$10 to \$25 annually for the opportunity to ruin a whole landscape. The average person is as blind to these disfigurements as a newsboy is oblivious to bad grammar. Eyes he has, but the cataract of commercialism has grown over his sight so that, to a great extent, he sees neither beauty nor ugliness, nor knows a good thing or a bad thing when he sees it.

The man who put up this advertisement which shuts out that beautiful landscape which you have just seen, pays \$2,000 taxes and gets paid only \$100 a year for allowing this monstrosity to appear on his property.

To whom shall we look for the remedy from the evils which have here been thus briefly outlined?

Certainly not to artists especially, for strangely enough, a man may be an expert and enthusiast on bronzes and water-colors and book-covers, and be as indifferent as a street sweeper to the ugliness of sky lines and bridges and posters. Moreover, if he does see, and suffer in the seeing, he may have no power of initiative for reform. I fear we can not look to the daily press, for it, for the most part, must print only what stockholders and advertisers find it for their advantage to have printed. Certainly not to the children, though they are learning to draw and are studying Perry pictures; they can do nothing before much of the evil will become irreparable. We can not wait for the next generation to do our work. And most certainly we can not look to wealthy patrons of art to help much in beautifying our cities. In spite of many generous public gifts, the millionaires can do nothing of great importance in producing beauty *until they cease promoting that very legislation which now protects their class in producing ugliness*. The sky-scraper, the chimney belching forth black soft-coal smoke, the huge advertisement in the landscape which swears in stentorian tones at every passer by—taking God's world in vain—these are things which the rich as a class will not help remove, for they belong to them.

To whom then shall we look for a remedy? *To the good citizen*. It is not necessary that the good citizen should know anything about art. It is necessary that he should care for the needs of God's creatures, that he should respect the love of beauty and that he should have common sense. He may not know Gothic from Greek, but he must know that he does not know, and that questions of beauty must be left to experts of beauty, just as questions of public health must be left to experts in the science of health. He must know enough to vote for an honest alderman to do likewise. He must be willing to set his individual whim aside and be glad to submit to the regulations and counsels of a board of beauty.

A board of beauty made the White City the glory and the marvel that it was. When the good citizen forces partisan politics to know its place and not intrude where it has no business to be, then such a board he must again call into requisition and let knowledge and taste give counsel and even prohibitory laws to ignorance and whim. The man, for instance, who fancies yellow brick and wants to put a yellow brick house into the midst of a

brown-stone block, like a slice of sponge cake set on edge, must be taught that no man buildeth to himself, because no man liveth or dieth to himself; that we are all members one of another, and thus no man in a civilized community may mar his neighbor's little plot by doing what he pleases with his own. The good citizen will find this no tyranny but a welcome protection from his neighbor's follies. In proportion as he attains to beauty of holiness in his citizenship will he recognize the holiness of beauty in his city.

AN EFFECTIVE BUILDING FACADE.

THE six-story building just erected by Architect Frederick Kees, of Minneapolis, Minnesota, for the Minneapolis *Tribune*, and which is illustrated in photogravure in this issue, represents a most advanced style of architecture, in so far as the materials used in the façade are of enameled brick and terracotta, of a soft dull finish in bluish white effect.

Color, durability and cleanliness are today most important considerations, from the standpoint of the architect, in exterior construction, especially for city fronts. Even the most casual non-professional observer can not fail to have noticed the dull sameness and uniform dinginess of the average row of buildings on a business street. A great number of owners of buildings, seeing these defects, are spending annually large sums of money to brighten up the fronts of their structures by painting. Without doubt this is a most practical way of rendering old buildings attractive, even if expensive, and merely presents the needs and demands of the business community.

Happily there is now coming a new era of rational decoration which concerns itself quite as much with color as with form. Thanks to the production of new and improved building materials, the architect is no longer left to the device of mere form to redeem his points from the accusation of commonplaceness. He now has at his command all the colors, and can make any and all combinations both of form and color that he may desire. The difficult problem has been solved in this building by the manufacturers of a strictly high-grade enameled brick, both in the glazed and dull finish, and of all colors, produced by the efforts of the Tiffany Enameled Brick Company. The terra-cotta trimmings are a production of the American Terra-Cotta & Ceramic Company.

Architects and owners, when considering materials, would do well to remember the interesting as well as the vital points of enameled brick and terra-cotta. These materials are fireproof, waterproof, of unchangeable color, easily cleaned, and last, but not least, will never require a painter's brush to enhance their beauty or durability. So expense is saved, beauty and effect retained.

PAINTS IN ARCHITECTURE.

A PERFECT PAINT.

A PERFECT paint would be one that would absolutely protect for all time the surface to which it was applied and forever retain its original beauty. Liquid diamond, if it could be manufactured, rendered opaque, tinted at will and made to adhere, might be a perfect paint. Lacking such commodities, we are forced to compromise on imperfection and seek the painting materials that have the fewest undesirable and the most desirable qualities.

The least desirable qualities in paint are instability of material, impermanence of color, permeability by moisture and other agents of destruction, costliness and poisonous nature. The most desirable qualities are, of course, the reverse of these. In pure lamp-black we probably approach as nearly to perfection in paint as is attainable in our present state of knowledge. Lampblack is wonderfully durable, wears and retains its color indefinitely, and is not expensive, considering its great spreading capacity. But black is a somber color and is not generally desirable in house painting. After this, in order of durability and cheapness, come the natural earth colors and the stable iron oxides, it being noticeable that both qualities are more or less closely proportionate to the quantity of oil required to fit the pigment for application.

But the dull and dark tone of most of these natural pigments requires that they be relieved by lighter tints, and these tints must be made by adding colored pigments to a white base. It is in the white base that paint manufacturers meet with the greatest difficulty. No white pigment known to modern industry approaches perfection, though all have their useful and valuable qualities. White lead, though very susceptible to atmospheric influences and consequently not very durable, has great obscuring power; zinc white, because of its great oil absorption, covers a great extent of surface, but in a very thin layer is not so opaque as is desirable, and the inert pigments—barytes, gypsum, etc.—while sufficiently permanent, are so transparent that they can not be considered for use alone. Now, the prime virtue of white lead is its opacity; the chief virtues of zinc white are oil absorption, purity and permanence of color, absence of susceptibility to atmospheric influence and, incidentally, economy—since a pound of zinc will obscure as well fully fifty per cent more surface than a pound of lead, and zinc always costs in America less per pound than lead—and the chief virtue of the inert materials is their stability.

Basing their practice on this knowledge, modified and extended by experiment and experience, paint manufacturers have produced the familiar forms of combination whites (or as they have been generally called, combination leads).

These paints are not perfect or ideal paints by any means, but they are well designed and well adapted to meet the average conditions of service, and in point of economy, durability, permanence of color and all-around efficiency they approach more nearly to perfection than any uncompounded white paint yet introduced.

CHARLES JOURDAIN.

FISHING AND FISHING.

THERE is a Chicago architect who has been very busy this summer in spite of strike conditions and the dearth of architectural business in the city. He looks prosperous and happy and he is, for he has been spending most of his time out of town and his family are enjoying themselves at a most charming summer resort. He is not rich, and while his skill to design and plan is of a high order, there are many others as skilful who are wondering from day to day how their office rent is to be paid. The cause of the prosperity and happiness of this architect was that he went fishing.

He had worried over that office rent and domestic expense problem until he saw that there was small chance of his getting another "job" until the strike was settled, and a large chance of



M'LEAN CHANNEL, GEORGIAN BAY.

his being a physical wreck when it came, so he philosophically took his fishing rod and incidentally some bait and his family to the country, where a small shack on the shore of a picturesque lake offered him repose and subsistence at a very moderate expense. He was hardly settled, however, before his piscatorial meditations were broken in upon by a wealthy land owner and a hotel speculator, who first wished to remove his modest shack and then, learning that he was an architect, secured his services to design a mammoth hotel to be built upon its site. And this is the reason that Smith has been "fishing" while his friends in the city look in vain for the client who never comes.



ON THE MAGNETAWAN RIVER.

The moral of this true fable is that fishing and the attendant change of scene is better than staying at home, and the renewed energy will certainly add to the ability to "hustle" when things are booming again in the fall.

But the question where to go is sometimes all that prevents one from taking a needed rest. There is now accessible by rail and boat a new recreation world, and the road thereto is spelled Grand

Trunk. It lies anywhere you may choose north of Lake Ontario and is reached by a night and half a day's travel from Chicago or New York. It is a region of pine trees and granite rocks and



A NOONDAY REVERIE AMONG THE 3,600 ISLANDS OF GEORGIAN BAY.

rivers and lakes with winding, rocky shores, and is divided into many systems. There are the "Kawartha Lakes," a winding chain of islanded lakes narrowing every few miles into beautiful falls but ascended by river steamers through locks that years ago were built in the wilderness for some unknown purpose, but now serving well the purpose of the tourist fisherman, for these lakes, together with all in this region, are literally full of fish. Then the "Lake of Bays" and "Muskoka Lakes," similar yet ever changing, with their own peculiar charm and attractive features, and the "Moon river" and "Georgian Bay" district complete a panorama of summer pleasure that is in no degree equaled in any inland country on the globe. In some parts of this vast region reached by the Grand Trunk Railway and the connecting steamers, the cottage and hotel settlement shows that the people of the Northern and Southern States have long recognized the beauty and climatic excellence of the Georgian Bay and Muskoka country, but a few hours' journey from any of these points lands the traveler in the primeval forest, where only the foot of the hunter has disturbed the solitude of its wild denizens and the Indian canoe broke the flashing water of its lakes and rivers.

Here there are as yet no hotel speculators and the fishing is of the actual sort, but the joy of catching and the incomparable pleasure of eating a black bass fresh from the cold water will make any architect-fisherman forget that a client was ever a thing to be desired, for, if he chooses, he can imagine his fish are clients, and then he grows suddenly opulent, for one never "strings" all the fish he catches, but saves only the largest for the evening meal beneath the pine trees.

NEW PUBLICATIONS.

PRACTICAL STAIRCASE JOINERY. Edited by Paul N. Hasluck. New York: Cassell & Co. 1899.

This is another of the many works now being issued on the subject of stair building. There does not seem to be any particular novelty about it, but the many principles of the subject are fairly well brought out. It is a small, and, we presume, a moderate-priced volume.

CROQUOIS ARCHITECTUREAUX. Par F. Boutron et M. Moisand. Paris: Ch. Schmid; New York: Bruno Hessling. 1899. 40 plates, 12 by 18 inches.

To the facile draftsman, the making of sketches of imaginary architecture has so potent a fascination that no great length of time goes past nowadays without some addition to the list of sketch-books devoted to this form of art. Nor is it by any means a newly discovered form of artistic expression. The painters of the Renaissance, half architects as most of them were, could not refrain from filling their backgrounds with delightful buildings, for the most part quite impossible of execution in any more substantial medium than fresco or oil colors. What pleasant glimpses of that charmingly impossible thing called painter's architecture are brought up by the mere names of Botticelli, Carpaccio and Dürer. At a later time the impetuous Piranesi, says the *New York Post*, trained both as an architect and scene painter, and deriving from that training his knowledge of constructional realities as well as his splendid freedom of conception and execution, made those remarkable imaginative compositions, the "Carcere d'Ivenzione," which stand today, as they have for a hundred and fifty years, as the highest result of the creative power of the painter-architect, designing without a thought of the realization of his ideas in stone. To Piranesi's work all must go

who would see with Michelet those vast subterranean prisons, those bottomless pits devoid of air, those stairs which mount to the infinite, those bridges that plunge into the abyss. And to Piranesi all do go who essay the art of the imaginative architectural designer. From him they all learn something more than the mere tricks of their art. Within the last few years a group of men making no pretense to general pictorial ability have so arrested their day-dreams that we may see them by merely opening the leaves of their sketch-books. In Germany the inspiring designs of Halmhuber and of Otto Rieth have made known to us that there are at least some architects in the Fatherland who care for other things than correctly Palladian Reichsgerichtsbauten and grandiose Reichstagsgebäude. At home here we have watched the growth of Kirby's delightful collection of sketches, mediæval strongholds put to modern uses, towers, exquisite as those of Chartres and tall as the Giralda, sufficient in their own grace and serving no end but that of beauty, arches spanning roads as ample as Broadway and filled with the leisure of Sleepy Hollow. Now it is France that adds her volume to the collection. The sketches of Messrs. Boutron and Moisand, more akin to those of Rieth and Halmhuber than to Kirby's, have nevertheless that individuality which all such work must have if it is to be of any value. Not only does one get the personal touch of the authors in their sketches, but the touch of the nation whence they come. Such things done just in this way are quite impossible of execution in Germany, in England, or even here, where so many of our younger architects have been trained in Paris, in the very Ecole the influence of which is seen in the sketches of Boutron and Moisand. Very slight and unelaborated, some of them are, indeed, scarcely workmanlike. Old Piranesi would have defaced his plate sooner than have such work appear to taunt him with its meagerness. Still, with their many defects and their distinct inferiority to the work not only of one who, like Piranesi, was *facile princeps*, but to that of their contemporaries in the same field, the sketches are at least entertaining, and some of them have qualities that raise them far above that level. One of the best of them is a simple, dignified entrance to a railroad tunnel—prosaic subject enough, but treated in such a ponderous way as befits a mass of masonry against the side of a mountain, expressive of its own purpose and structurally sane, which can not be said of all the things in the book. Another sketch gives us the grand *escalier* of some vast ornate hall of justice, where the human figures ascending the stairs seem mere pigmies under the great vault. The authors have not deigned to attach descriptive titles to their compositions, but it is not difficult to provide them. In one, a great platform, surrounded by massive mortuary chapels, supports a sturdy obelisk, from the top of which the Gallic cock, some twenty feet of stature, crows exultantly. One recognizes in this a monument to the defenders of the nation. Other monuments there are, planned as curved colonnades or as gigantic exedrae, led up to by long flights of steps; bridges, casinos, pantheons mounted on unscalable heights—in brief, and without meaning any disparagement to the work of the collaborators, ideas enough to furnish forth the scenery of Christmas spectacles for the entire twentieth century.

THEATERS: THEIR SAFETY FROM FIRE AND PANIC; THEIR COMFORT AND HEALTHFULNESS. By William Paul Gerhard. Boston, Massachusetts: Bates Guild Company. 1900.

The perusal of this work recalls recollections of the different fires which have happened in theaters during the past generation, and also the hoax that was published in one of the Chicago daily papers some twenty years or more ago. It is appropriate that some such work should be published; each generation must learn by its own experience, and the public is apt to forget that which they do not frequently hear of. When one recollects that after the great fire of 1871 there were theaters built in Chicago with their main floor on the second story of the building some fifteen feet above the street, and which had but one front entrance some six feet wide as the only exit for the audience, one can guess the state of the theater in general. Since that time theatrical construction has been greatly improved, but even yet it is far from being as near perfect as it might be, and the statements made by the author are, in most all cases, eminently correct. Even today in some Chicago theaters the seats are too close together, the aisles are insufficient in number and too far apart. We regret to say that the law prohibiting the introduction of movable chairs has not been always enforced, as it should have been. The author states as the first consideration for the safety of the audience, there should be a free isolated site, the theater being entirely disconnected from other buildings, plenty of wide, unobstructed exits, doors opening out, separate lighting of stairs, passages, exits; fire walls between auditorium and stage and between stage and dressing-room, fireproof curtains, etc. To state all that is necessary would almost be to repeat the book, but we can not refrain from some quotations, as follows:

"Statistics show that during the last hundred years (1797-1897) at least 9,355 persons lost their lives in theater fires."

"It appears that out of 769 theater fires, 103, or about 13.5 per cent, broke out during the presence of the audience."

"Mr. Bronardel tells us that loss of life in theater fires or panics is caused by burning due to the fire and the flames; by suffocation due to the heat, the smoke, or fire gases; by shock or fright; and by crush or jam of the panic in which people are trampled to death, or have their chests crushed in and die from hemorrhages, etc."

"It follows that in the case of a fire or panic the chief and essential conditions for the safety of the human beings are: first, fresh air to prevent suffocation by smoking and gases, and exhaustion by the heat of the flames; second, light, for darkness leads to confusion, frantic struggles, and crushes; and, third, plenty of unobstructed exits leading to outdoors, for the lack of proper exits and obstructions in passageways or on stairs, lead to jams and cause many violent deaths."

The book is not a large one, and is full of information on the subject of which it treats. It is well worth its cost.

ASSOCIATION NOTE.

LOUISIANA ARCHITECTS' ASSOCIATION.

The formation meeting and organization of the Louisiana Architects' Association was held at New Orleans May 21 at the Fiske Library, Mr. Allison Owen presiding; Prof. W. W. Woodward, secretary.

There were present P. Andry, Guy Stone, Frank Graveley, R. S. Soule, F. J. McDonnell, W. W. Woodward, A. Owen, L. A. Livandais, S. H. Oliver, Tom Sully, Sam Stone, and it was decided to enroll C. C. Diboll, A. Bendernagel and Charles Freret as charter members.

In the discussion of the advisability of drafting an architects' examination and license law it developed that there had been some proposition giving the engineers power to examine architects. This ridiculous suggestion shows the desire and necessity for a license law, and a committee was appointed consisting of Messrs. Owen, Livandais and Sully to draft a form and place it before the legislature.

A committee, consisting of Messrs. Graveley, Andry and Soule, was appointed to draft a constitution and by-laws for the association.

The officers elected are: President, Albert Toledano; vice-president, Sam Stone; secretary-treasurer, W. W. Woodward.

An exhibition of prints of old Spanish work owned by the Fiske Library in connection with architectural drawings is contemplated, and Messrs. Woodward, Owen and Oliver were appointed a committee, with full power to act.

The meeting displayed a degree of earnestness and enthusiasm that promises a well-organized and conservative association, that will be of great value not only to the profession of the State, but the people at large.

OUR ILLUSTRATIONS.

Marion County Courthouse, Fairmont, West Virginia, Yost & Packard, architects; Grand Staircase in Rotunda of Wood County Courthouse, Bowling Green, Ohio, Yost & Packard, architects.

Selections from the Pittsburg Architectural Club Exhibition of 1900: St. Margaret Memorial Hospital, Pittsburg, Ernest Flagg, architect; St. Margaret Memorial Hospital—Plan for First Floor, Ernest Flagg, architect; Garden Entrance, Greenwich, Connecticut, Beatrix Jones, landscape gardener; Rose Arbor in Garden, Daporis, Long Island, Beatrix Jones, landscape gardener; Bronze Candlestick, by Martha J. Cornwell; Design for Chair, G. R. K. Kraber; Dining-room, Residence for Wallace H. Rowe, Esq., Pittsburg, Pennsylvania, Rutan & Russell, architects; Main Hall, Residence for Wallace H. Rowe, Esq., Pittsburg, Pennsylvania, Rutan & Russell, architects; Allegheny Observatory, T. E. Bilquist, architect; Plan of Allegheny Observatory, T. E. Bilquist, architect.

Selections from the Cleveland Architectural Club Exhibition of 1900: Residence of Mr. William Mariner, Elmer Grey, architect, Milwaukee; Residences of Messrs. Van Doran and Baer, Perley H. Griffin, architect, Cleveland; Sketch for a Brick House, Nettleton & Kahn, architects, Detroit; Design for Ivy Club, Princeton, New Jersey, Cope & Stewardson, architects, Philadelphia; Dwight Lumber Company Warehouse, George D. Mason, architect, Detroit; Sketch of a Maine Farmhouse, R. C. Spencer, Jr., architect, Chicago; Entrance to Caxton Building, F. S. Barnum & Co., architects, Cleveland; Sketch for Residence of Mr. Charles Hotchkiss, Meade & Garfield, architects, Cleveland; State Savings Bank, Detroit, McKim, Mead & White, architects, New York; Composition, Pen Drawing of Italian Village, Bertram G. Goodhue, architect, Boston; House for Mr. Charles A. Moore, Boring & Tilton, architects, New York; Residence of Mr. N. O. Stone, Charles W. Hopkinson, architect, Cleveland; Alternative Design Submitted for Cornell Alumni Hall, Hubbell & Benes, architects, Cleveland; Design for a Country Residence, Meade & Garfield, architects, Cleveland.

Photogravure Plate: Minneapolis Tribune Building, Minneapolis, Minnesota. Frederick Kees, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

House at San Francisco, California.

House at San Francisco, California. A. Page Brown, architect.

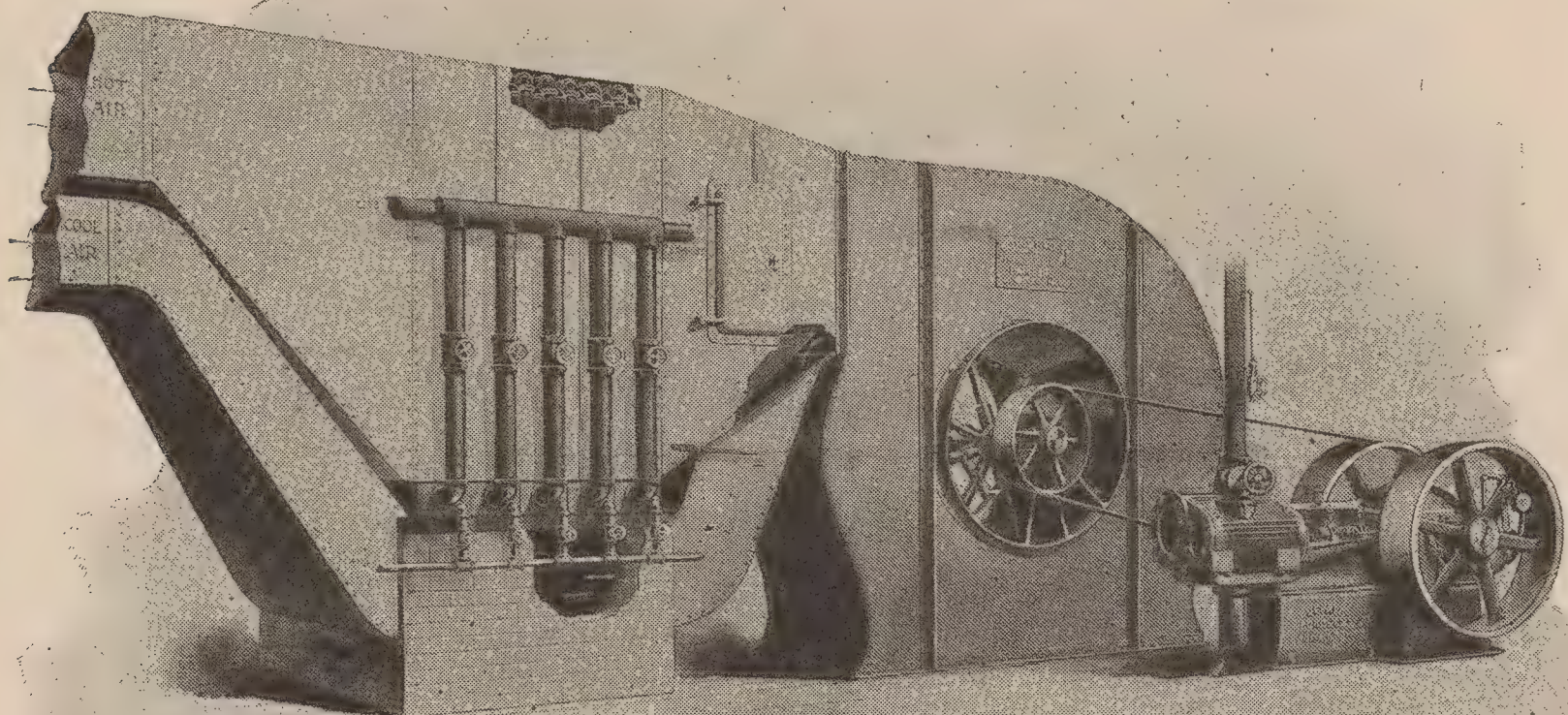
Residence for William Coffeen, Hinsdale, Illinois. George W. Maher, architect, Chicago.

Residence for Maynard Cheney, Kenilworth, Illinois. George W. Maher, architect, Chicago.

Office Building of Chicago Edison Company, Chicago. Shepley, Rutan & Coolidge, architects. A double-page view of exterior is given, and a view in entrance.



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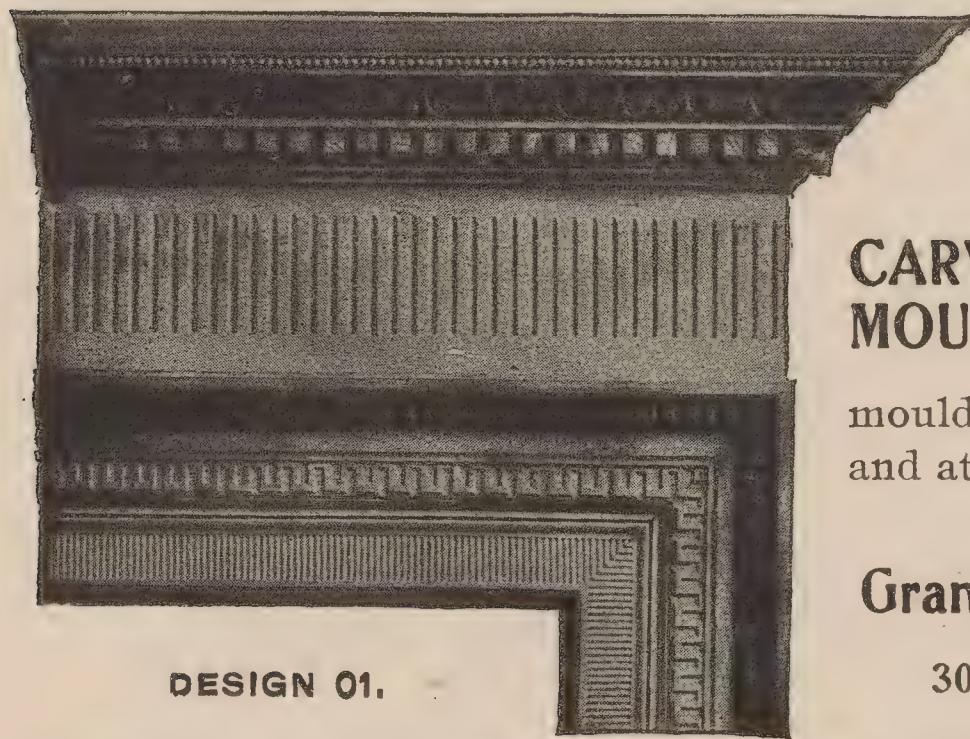
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Vol. XXXV.

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No. 6

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COPELAND & DOLE, Architects, 51 Exchange Place, N. Y.

R. ADELSPERGER, Supervising Architect, Headquarters, Division of Cuba, Havana.

BEAUMONT, JARVIS & Co., Architects, Toronto, have opened a branch office at 39 Sparks street, Ottawa, Canada, and wish catalogues and samples.

JAMES METCALFE REDFIELD, Architect, Winston Building, Utica, New York.

ARTHUR L. PILLSBURY, architect, formerly at 620 Griesheim Building, Bloomington, Illinois, has lost by fire all his catalogues, circulars, samples and supplies, etc., and would be glad to receive same from manufacturers and supply houses. Now located at 205 E. Front street.

A NEW ERA IN THE CEMENT INDUSTRY.

To consumers of cement in particular and to patriotic Americans in general, the establishment of a Portland cement works to produce a cement guaranteed to be better than the best imported cement will be a matter of interest.

At Nazareth, Pennsylvania, a Portland cement works is now about completed and will soon be in operation to produce such cement. It is located in what is known in cement parlance as the "Lehigh district," which furnishes about three-quarters of the Portland cement produced in the United States, and from which the standard American brands have been made. Among these are the Saylor's, Atlas, Alpha and Vulcanite brands. The evolution of the processes for the manufacture of good cement from this raw material has been gradual, often attended with poor success, and has covered a period of perhaps thirty years.

Moreover, the deposits in the Lehigh region are of sedimentary origin — water deposits — and the composition varies at different places insomuch that each brand has its different characteristics.

Some time ago deposits of exceptional character were discovered at Nazareth, about ten or fifteen miles from the old historic town of Bethlehem, Pennsylvania. Some distance to the east are the Alpha and Vulcanite deposits, and to the west are the Saylor's and Atlas deposits. On these new deposits — old deposits newly discovered — a cement works was planned by gentlemen eminent in that industry, and the Dexter Portland Cement Company was organized. Mr. George E. Bartol, formerly president of the Alpha Portland Cement Company, and at present president of the Philadelphia

Bourse, became president of the new company, and Mr. William B. Newberry, formerly superintendent of the Alpha Portland Cement Company, will be the chemist and technical director of the works.

Among those interested in the project is Mr. Howard B. French, senior member of the well-known firm of Samuel H. French & Co., Philadelphia, who are perhaps the oldest cement dealers in the United States. They were established in 1844 and have since been continuously in the cement business. The sole sales agency of the product of the Dexter Portland Cement Company has been vested in them and the high character of the firm and its long experience in the business insures that there is a solid foundation for the claims regarding the Dexter Portland Cement. We learn furthermore from reliable sources that Mr. French is heavily interested in the works, which would not be the case with a man of his experience unless a cement of exceptional value could be produced. The latest and most improved plant has been erected, no expense being spared to make it the best

in the world. The experience of the cement manufacturers in America and the best ideas developed in the European industry have been drawn upon. As the character of the product depends on the process and on the manufacturers as well as on the raw materials, great care has been used to erect a plant that excels all previous efforts, and the reputation of Mr. Newberry as a skilled, scientific cement manufacturer assures success.

It is the aim of the manufacturers to produce the Dyckerhoff cement of America and to place it on the market at market prices. To this end the plant is designed to economize cost in the handling of material. Furthermore the small quantities of Dexter cement which have been made are of such a character that the Dexter Portland Cement Company will guarantee its product to stand tests which the manufacturers of even the best foreign cement can not guarantee. Dexter Portland Cement is of a beautiful bluish color, free from yellowish blotches or discolorations. It is particularly suitable for pavements and heavy concrete work.



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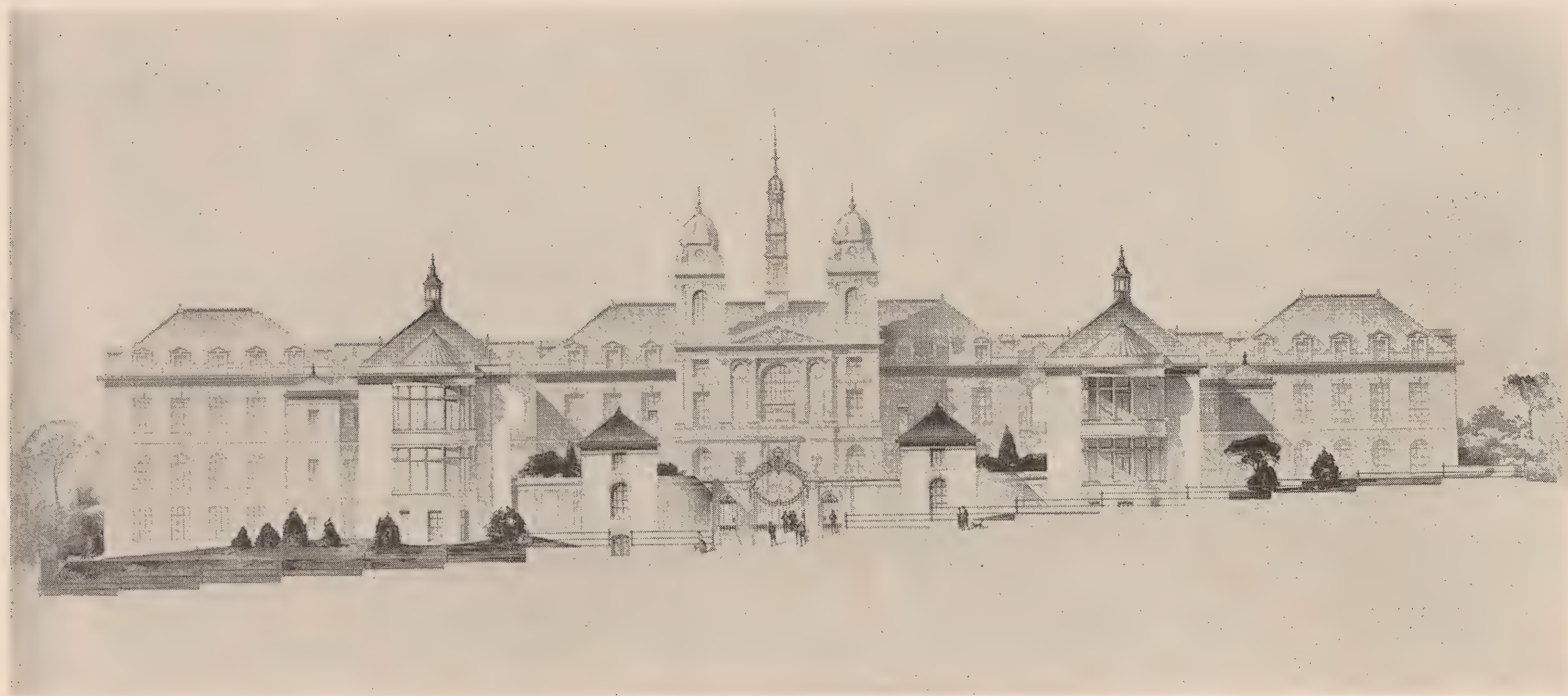
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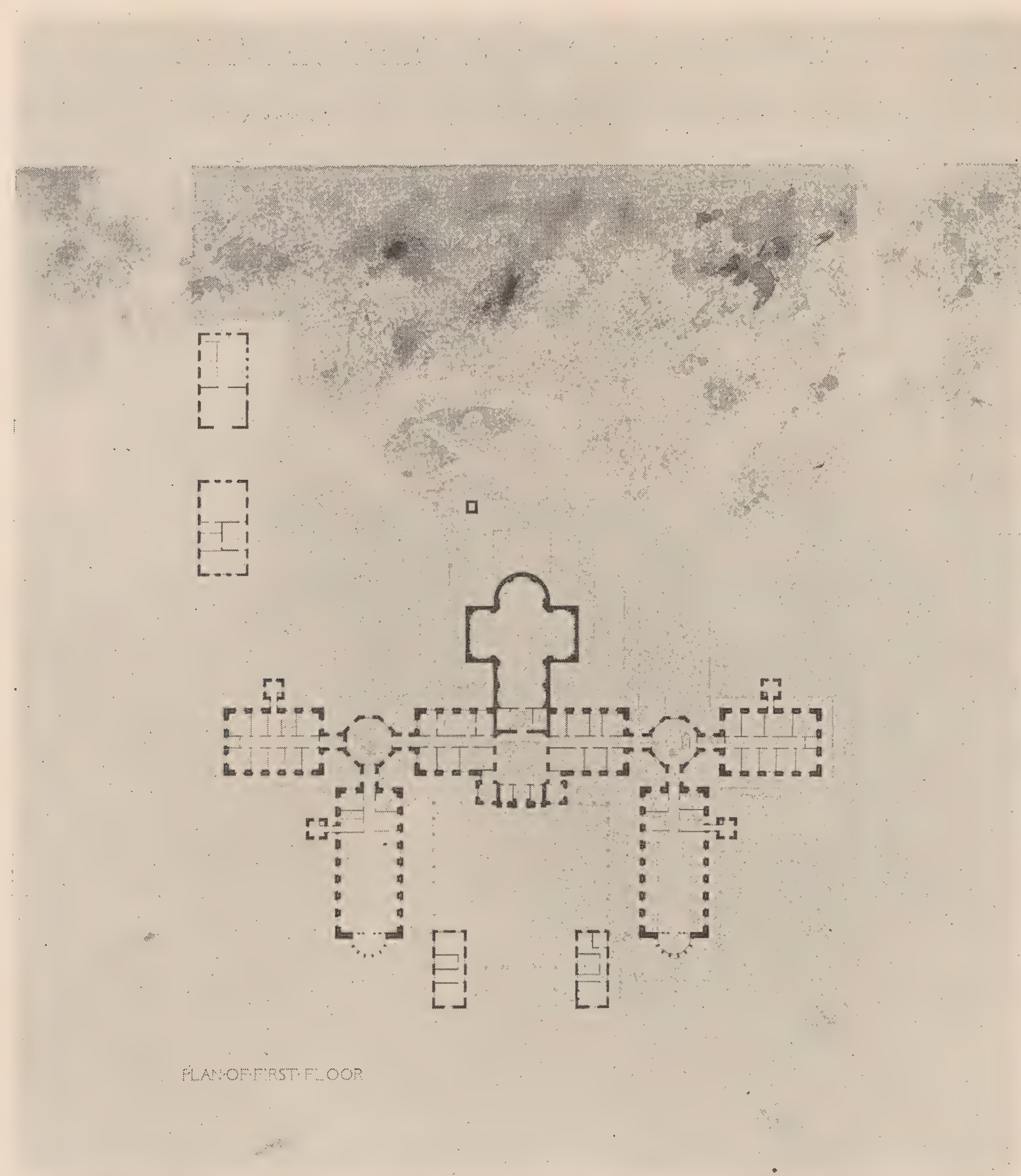
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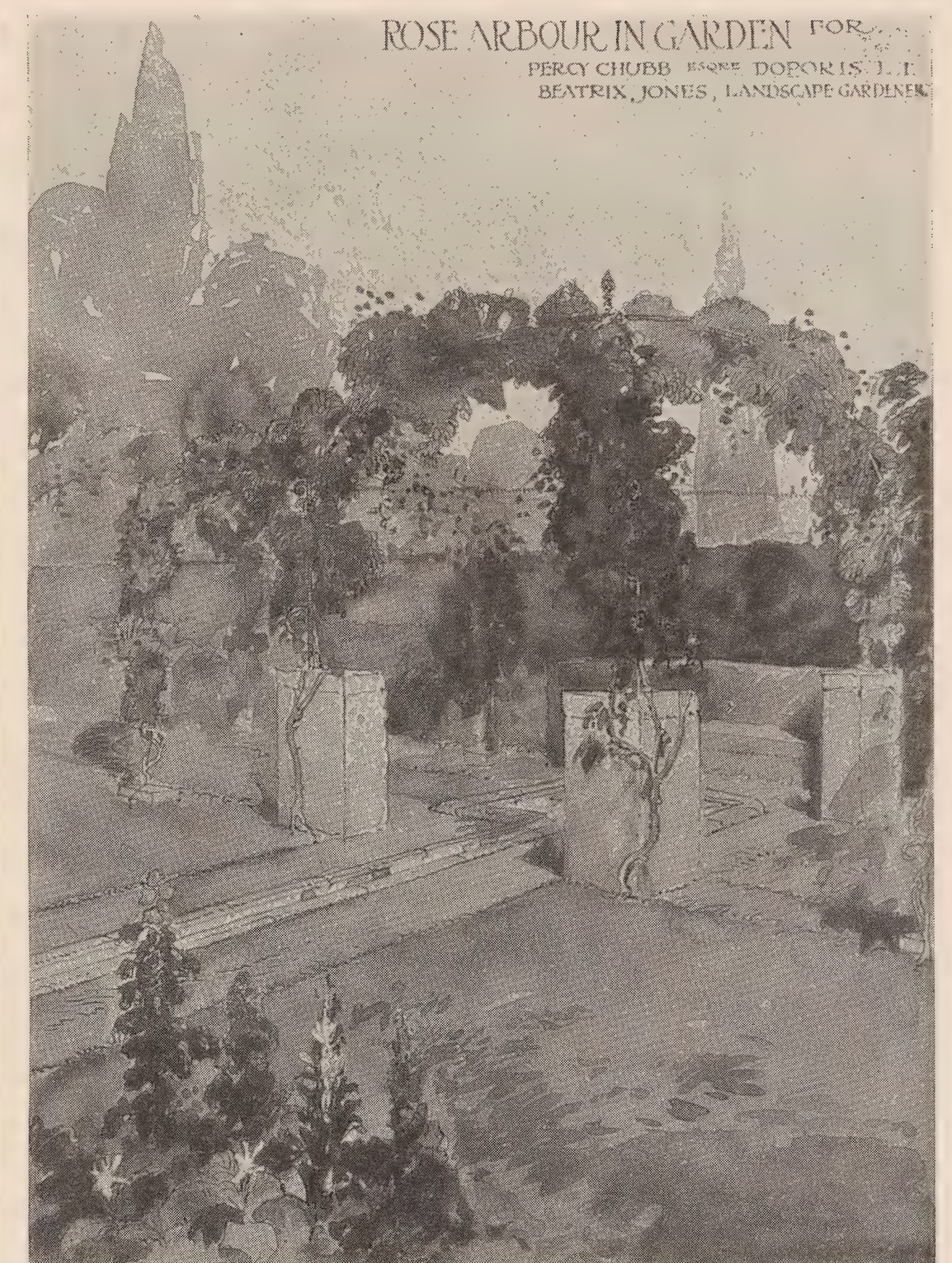
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Ernest Flagg, Architect.



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Martha J. Cornwell.DESIGN FOR CHAIR.
G. R. K. Kraber.



Exterior.
RESIDENCES OF MESSRS. VAN DORN AND BAER.
Perley H. Griffin, Architect, Cleveland.



SKETCH OF A MAINE FARMHOUSE.
R. C. Spencer, Jr., Architect, Chicago.



SKETCH FOR RESIDENCE OF MR. CHARLES HOTCHKISS.
Meade & Garfield, Architects, Cleveland.



STATE SAVINGS BANK, DETROIT.
McKim, Mead & White, Architects, New York.



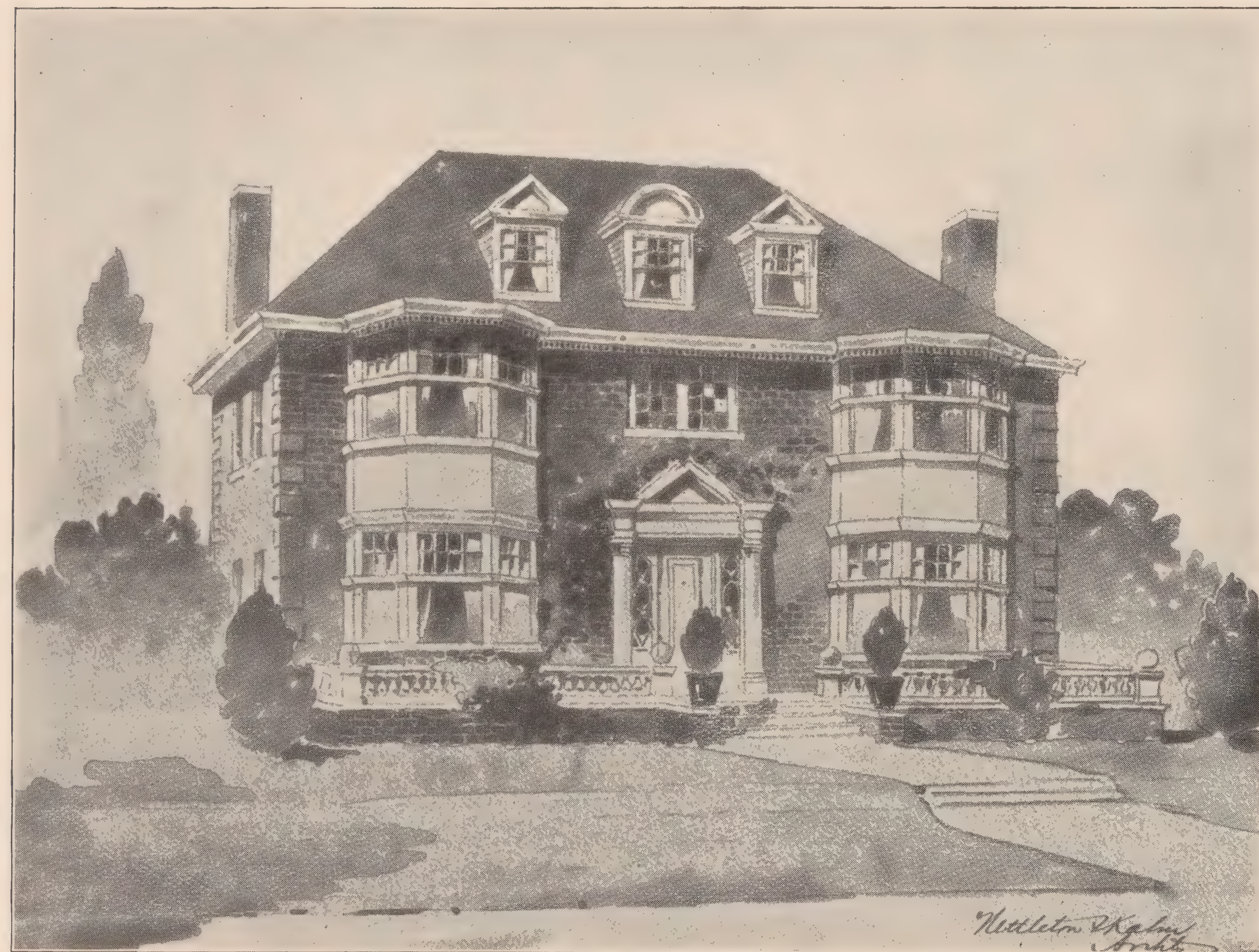
COMPOSITION. PEN-DRAWING OF ITALIAN VILLAGE.
Bertram G. Goodhue, Architect, Boston.



DESIGN FOR IVY CLUB, PRINCETON, N. J.
Cope & Stewardson, Architects, Philadelphia.



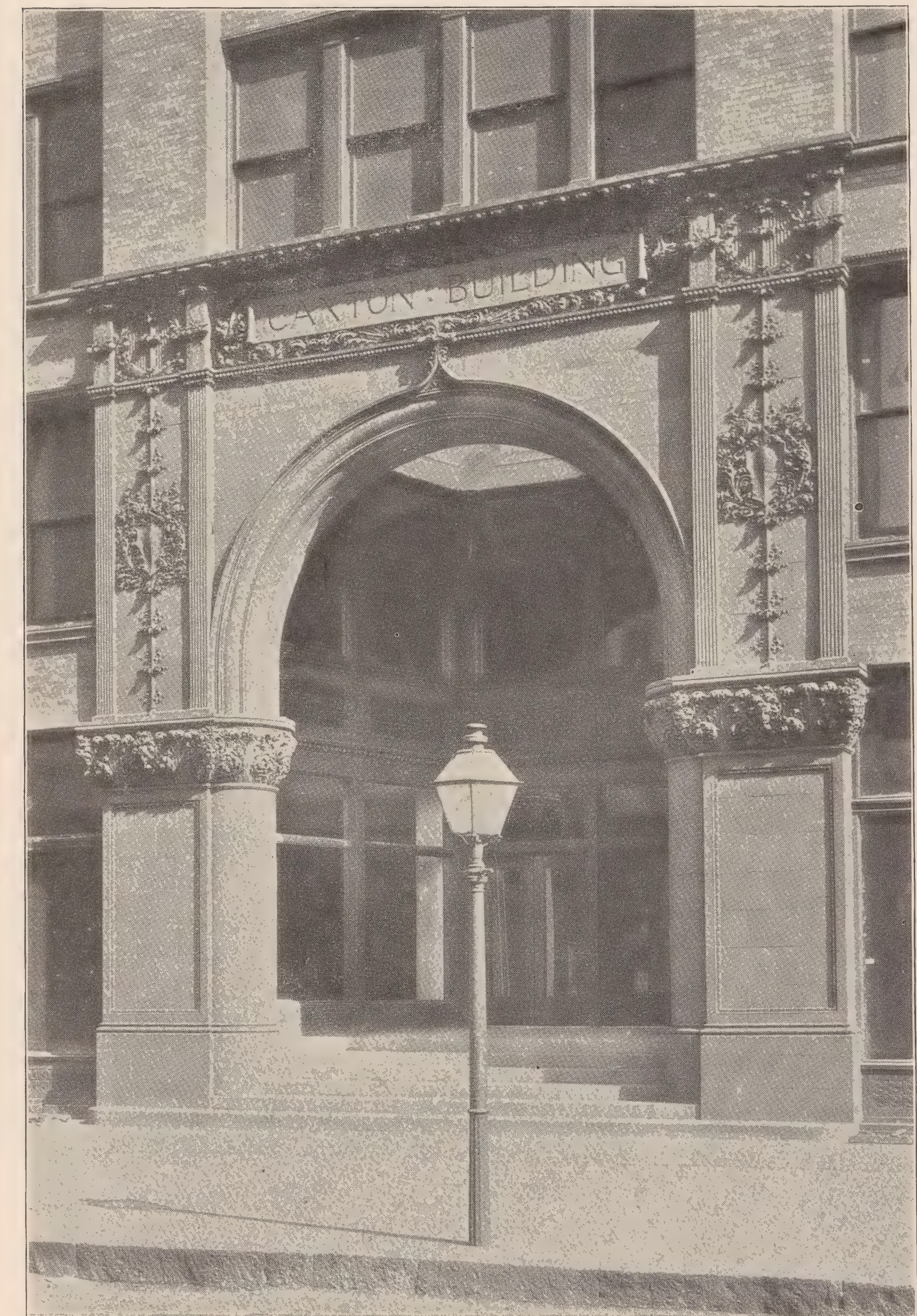
DWIGHT LUMBER COMPANY WAREHOUSE.
George D. Mason, Architect, Detroit.



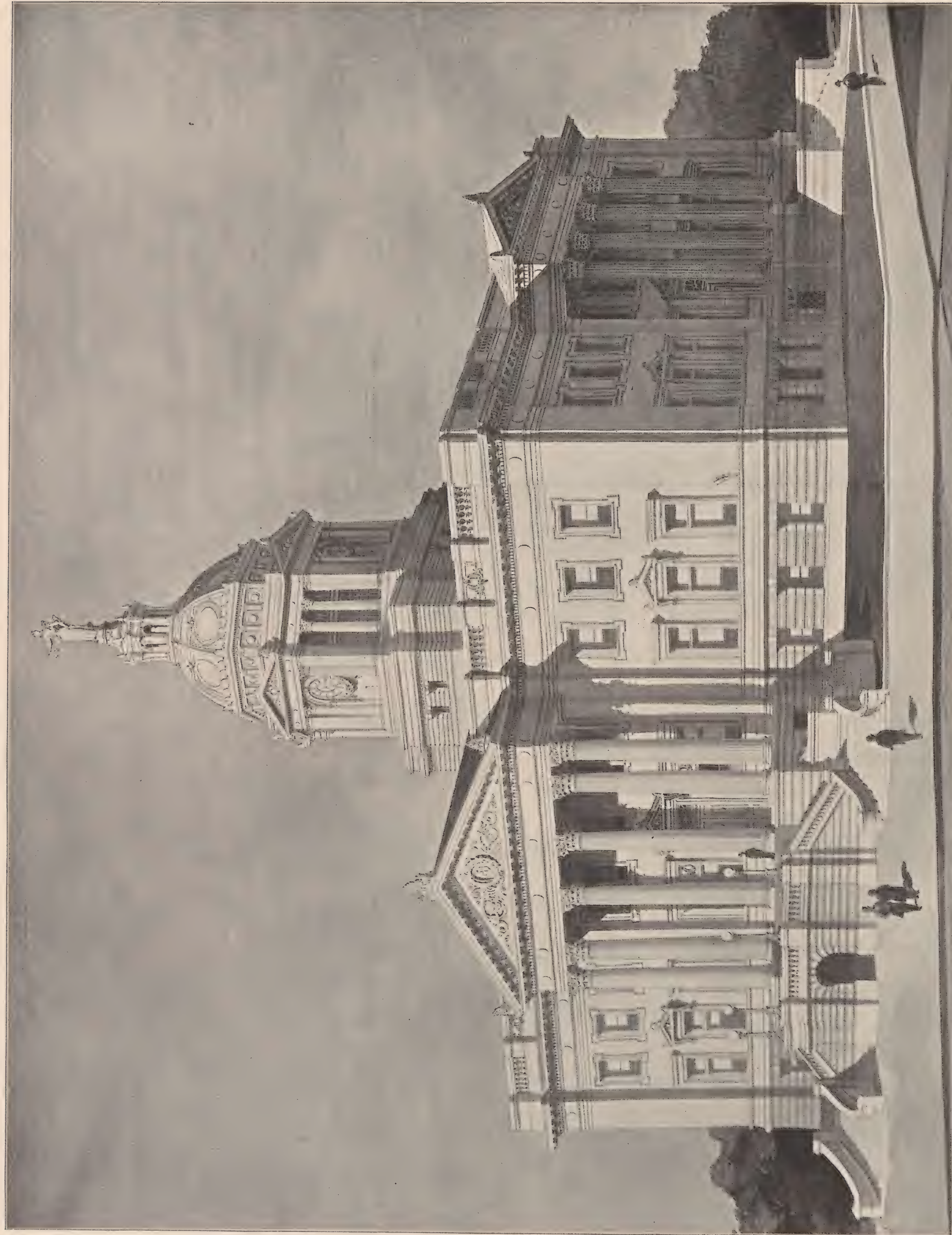
SKETCH FOR A BRICK HOUSE.
Nettleton & Kahn, Architects, Detroit.



RESIDENCE OF MR. WILLIAM MARINER.
Elmer Grey, Architect, Milwaukee.



ENTRANCE TO CAXTON BUILDING.
F. S. Barnum & Company, Architects, Cleveland.



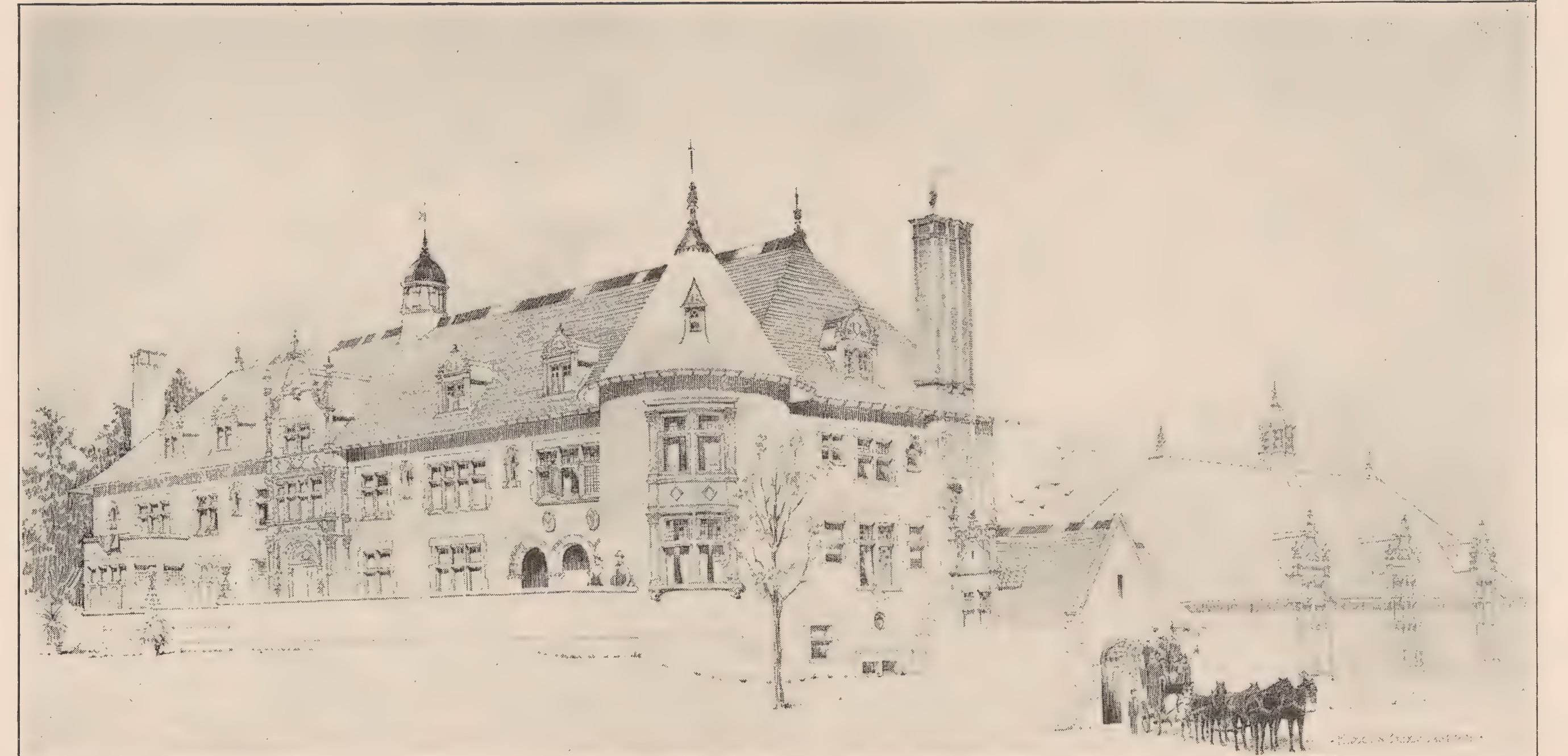
MARION COUNTY COURTHOUSE, FAIRMONT, WEST VIRGINIA.
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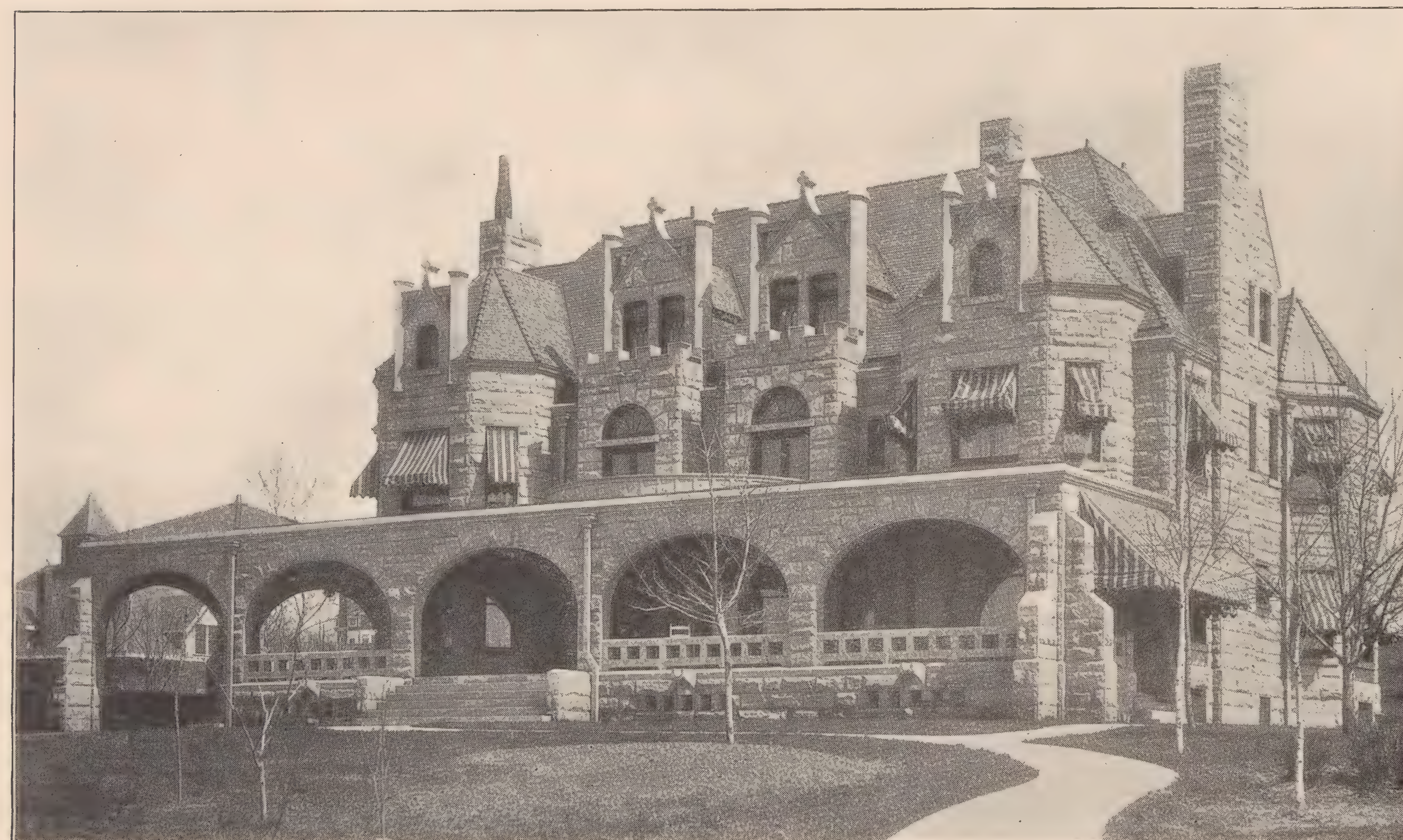
GRAND STAIRCASE IN ROTUNDA OF WOOD COUNTY COURTHOUSE,
BOWLING GREEN, OHIO.
YOST & PACKARD, ARCHITECTS.



HOUSE FOR MR. CHARLES A. MOORE.
Boring & Tilton, Architects, New York.



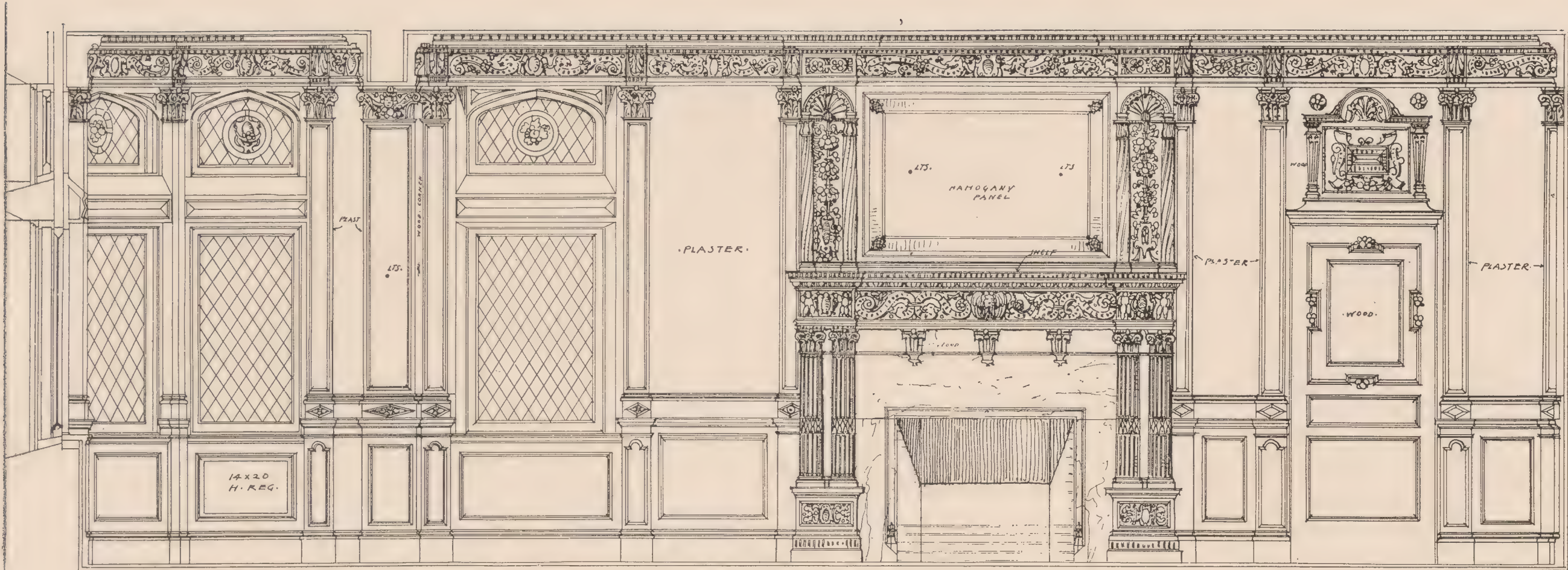
ALTERNATIVE DESIGN SUBMITTED FOR CORNELL ALUMNI HALL.
Hubbell & Benes, Architects, Cleveland.



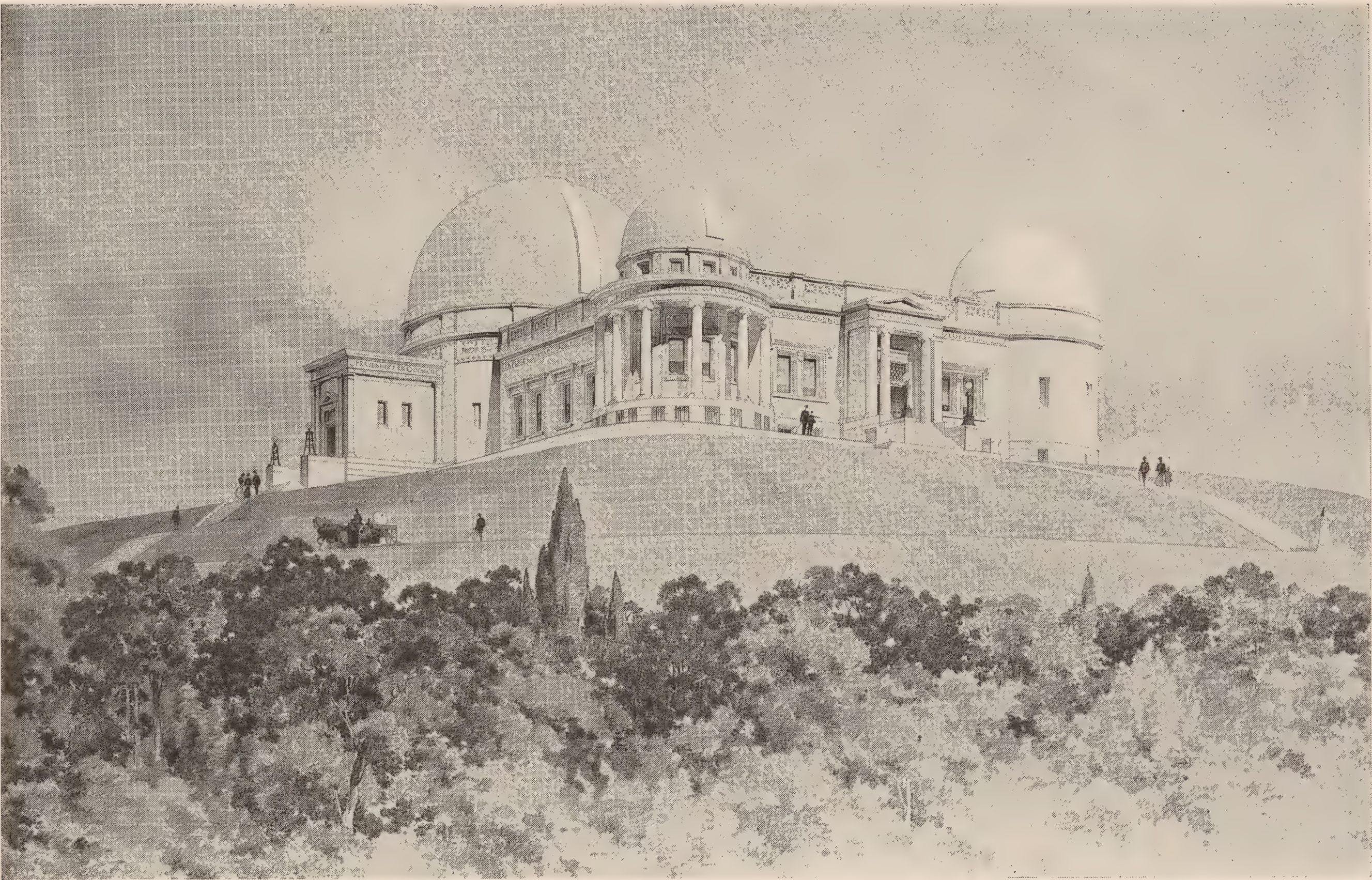
RESIDENCE OF MR. N. O. STONE.
Charles W. Hopkinson, Architect, Cleveland.



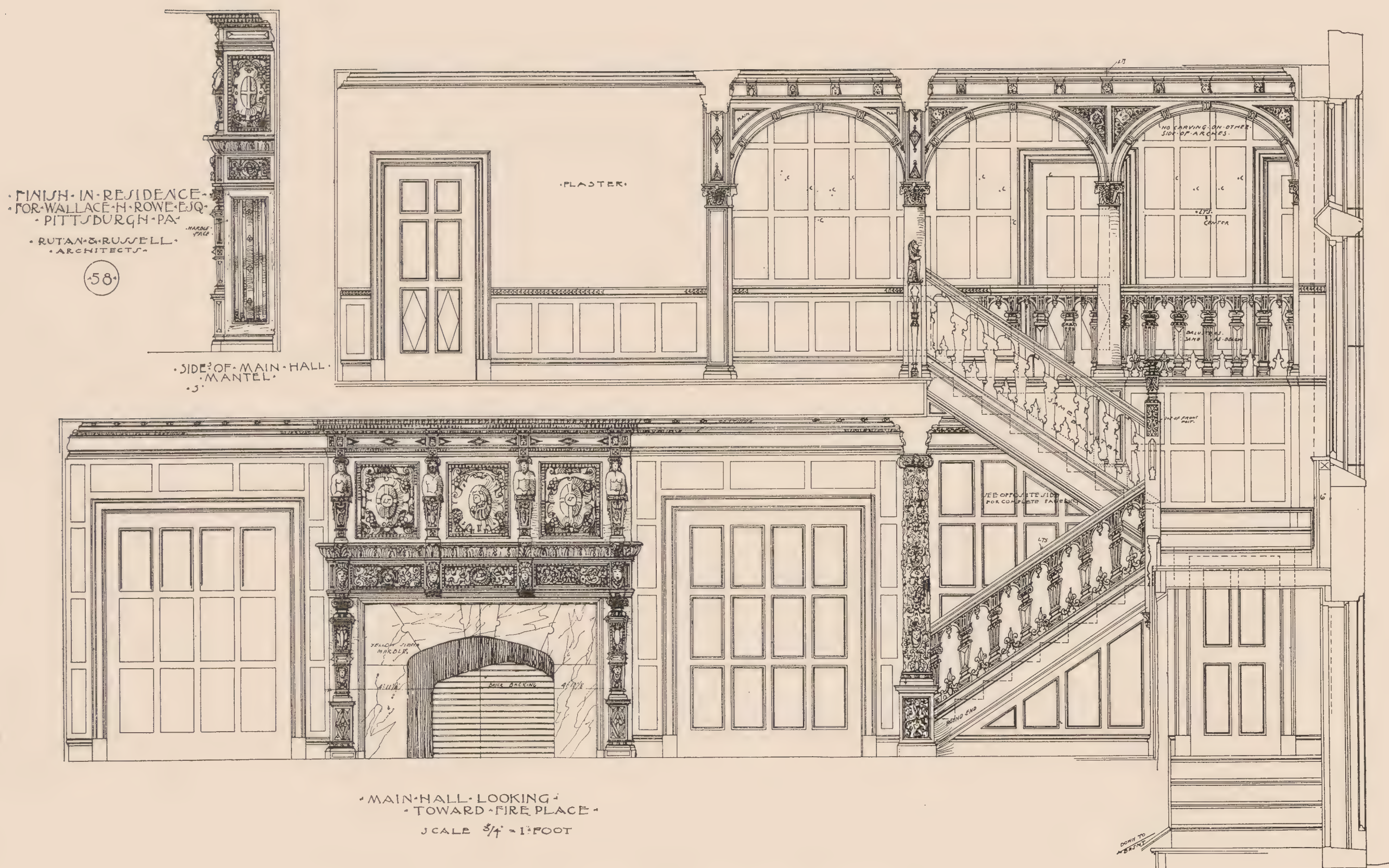
DESIGN FOR A COUNTRY RESIDENCE.
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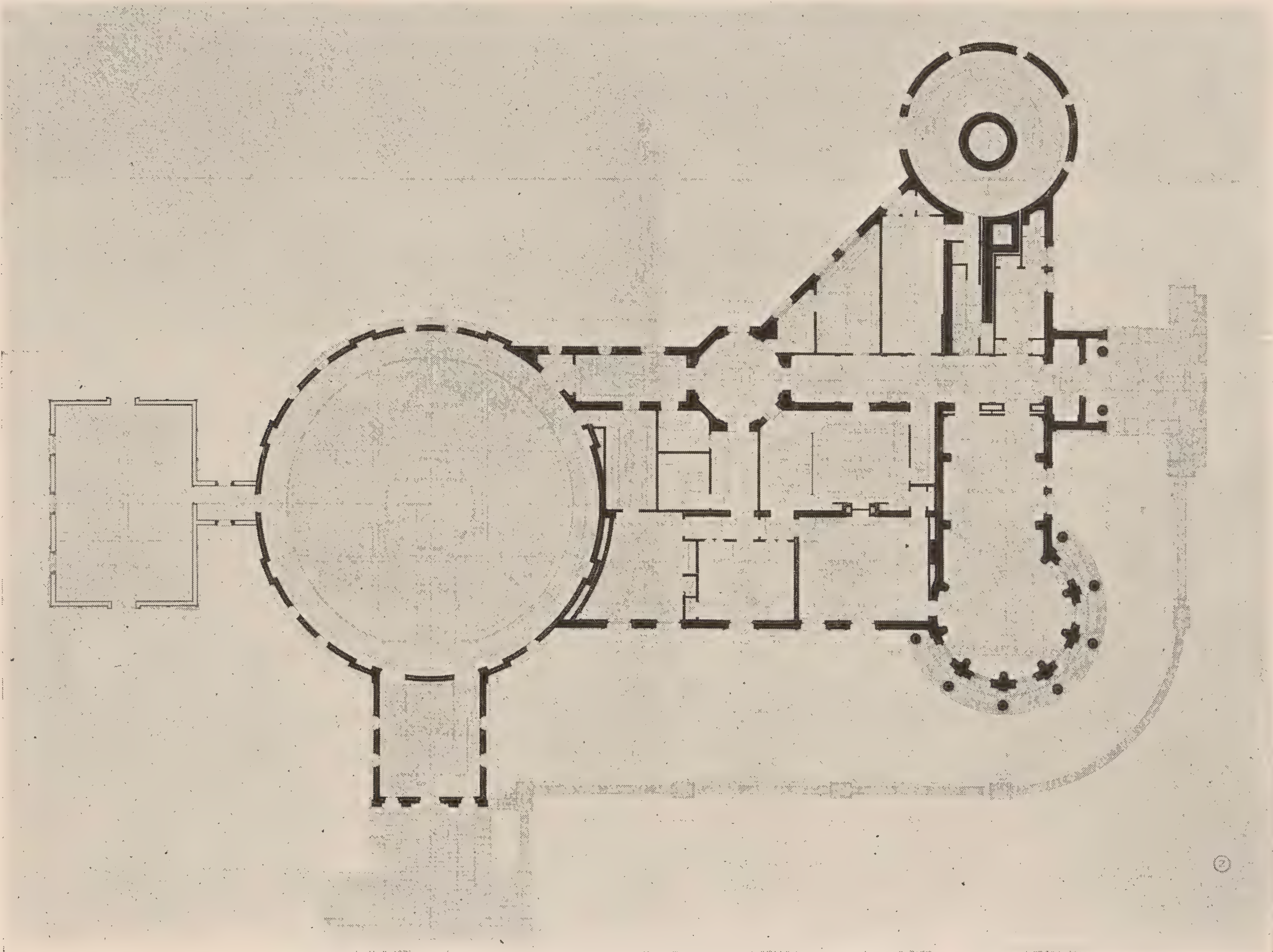
DINING-ROOM, RESIDENCE FOR WALLACE H. ROWE, ESQ., PITTSBURG, PA.
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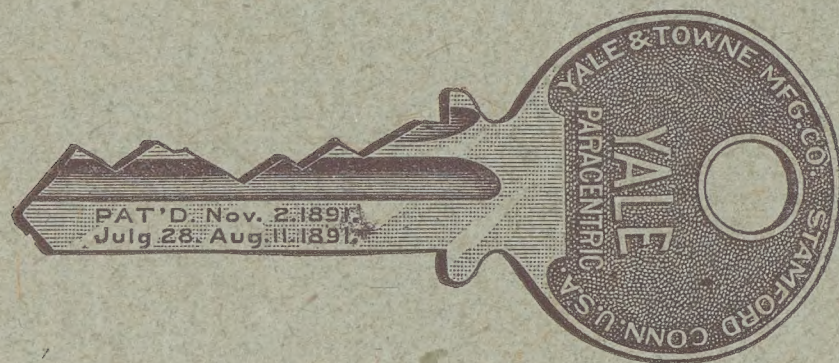
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